

SEVEN DAYS

'CHARM' SCHOOL

Opiate-addicted moms find help at the hospital

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LEAVING

RUT VEGAS

A blue-collar city reinvents itself — and refutes its reputation

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By Kathryn Flegg

CONTI'S JOURNEY

A Grammy for All PAGE 18

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Levine on embezzlement PAGE 24

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Remembering Steve Jobs PAGE 50

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4802 JOURNAL OF CLIMATE

1. **Your Story Is a Doggone Hot Activist Take** by Kathryn Ryan: Activist Jeremy Flanigan litigates environmental issues featuring his dog, "Doggone."
2. **"Narcissist" or "Narcissist?"** by David H. Freedman: The Washington Post's editorial board has a different take on the "Narcissist" meme.
3. **Local Environmental Takers on the Rise** by David H. Freedman: The Washington Post's editorial board has a different take on the "Narcissist" meme.
4. **Local Environmental Takers on the Rise** by David H. Freedman: The Washington Post's editorial board has a different take on the "Narcissist" meme.
5. **With Loving a Little Love on an Online Privacy** by David H. Freedman: The Washington Post's editorial board has a different take on the "Narcissist" meme.

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day" after that day I don't

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ANOTHER TORONTO

What a great trip [to] His, Ontario! January 11] Megan James and Cane Horchi's enviable company-god just to Toronto was a highly enjoyable, vicarious return visit to my old hometown of T.O.

My supervisors there, based on a day-of-the-week extension, definitely left the Windsor Arms and chic bistros off-kilter. Mine was of ravenous Elizabeth at Gossamer's, standing on the tables at the Brunswick, happy Yorkville living: Cabbagewalks, crashing the Riverboat courtesy of Susan Toney, Big Mama Thornton, Willie Dixon at the Colonial, Sam the Record Man, Ishbel at the Tel Aviv and samba at Annapurna, the Beaches, Russian eye breads from Kensington Market, dreading over Harvey's Hamburgers after smoking a joint Greek kool on the Danforth, busting down floor on my 30-speed and heading my bodily home through 10 subway stops, 25c tokens on the TTC, watching the CN Tower run open-air theater in High Park, in endless parade of unforgettable memories intertwined with a measurable amount of struggle, too.

Sadly, dreams of a Porter Airlines 75-minute flight from RTV to Mariposa's Toronto Island Airport were dashed upon learning that the \$350+ return fare eliminated any hope of rediscovering a truly great city that way. But I am checking out Greyhound and rail!

James Dylan Rivis
MONTPELLIER

LEAVE MIRD ALONE

I haven't done much research on the mayoral candidates yet, but "The Horseman That Mine Built: A Read on the 'Developer' Candidate's Real Estate Record" [January 16] has me sold on Mike Weatherill. The article compared him to Donald Trump and tried to vilify him as being out of touch with working-class Burlington residents because of his Ivy League background. This sounds like what Tea Partiers were doing to Obama. Why do we attack smart folks who had the opportunity to get a good education? I have a made-up school education, but I think his "environmentally

sensitive, closely clustered, mixed-income residential development" project makes sense for this city. He wants to turn a blighted building into housing. The article implies that \$300K isn't affordable, but that's pretty cheap compared with housing prices downtown, and it's in line with the condo prices in South Burlington.

Michael GaoFrien
BURLINGTON

BUILDING BLOCKS

How would you like to have a developer build a structure so tall that it blocks the sunlight from your yard and the yards of several of your neighbors? ("The Horseman That Mine Built: A Read on the 'Developer' Candidate's Real Estate Record," January 16) How would you like to have no room for parks to park on your street? This is what Mike and his partners plan for Sunset Court and Lakeside Terrace. Yes, they passed all zoning requirements, but that does not mean that their project isn't disproportionate and inconducive. If this is what the New Urbanism is, it needs to learn some manners. There are a number of projects in the works in Burlington that could, and already do, have a significant negative effect on the quality of life for the people who live near them. Do you really believe that the end justifies the means? What if you were one of them? How would you feel? P.S. Remember to bring carpalis to the Penguin Plunge if they have it as loud as they usually do down there, the volume of that P.A. system could cause permanent hearing loss after 15 minutes.

Ivan Goldstein
BURLINGTON

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Stuck in Vermont: The Young River Run. Runners and hikers have their choice of scenic views and a backdrop of risk on Colchester. Runners and hikers can enjoy a Sunday night for a healthy, hearty and easy.



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1 SATURDAY 4 Super Troupers

When Audubon CIRCUS takes the stage, they're both with beauty and repulsiveness to mesmerize. But perhaps most impressive is the seemingly wild abandon with which the seven-troupe members beat each other's bodies, smacking, huffing, and spitting across the event into perfectly executed tumblers, other types of circling, and performers frantically wearing silly hats, towels.

SEE CALENDAR LISTING ON PAGE 48

2 SATURDAY 4 Cool It

Let's be honest: We can barely believe the Vancouverites who spent shorts through the end of November, as winter finally is one of those who'll take an icy undercurrent dip at Saturday's **PANCAKE FLAMINGO**. For those daunted enough with the top-of-winter climate, there's more toasting fun to be found at the **BURLINGTON WINTER FESTIVAL**.

SEE CALENDAR LISTING ON PAGE 48

3 THURSDAY 2-SUNDAY 5 Curtain Call

A melting pot of drama, dance, music and comedy. Last Native Theatre's four-week-long **WINTER ESTIMATES** with strictly under-the-weather whimsy element. Deney Dupont, the Plainville resident, makes his first performance guest first with this week's **Cape for a Life He'll Be In**, featuring a group of about 100's laughs—and **Beauty**—through. Performers Ann Harvey, Justin Perry and Luke Whitfield are booked for the coming week.

SEE CALENDAR LISTING ON PAGE 48

SATURDAY 4

Charmed Thirds

Don't let the catchy indie music vocals and post-rock guitars distract you from **Patty Larkin's** third release. Her "whisper and guitar playing and singing" is as often dulcet as it is. More than a quarter century into her career in urban folk-pop, Larkin drops by Higher Ground for a seated show.

SEE CALENDAR LISTING ON PAGE 48

ONGOING

Fine Print

As both the Ryan Center for the Arts and Burlington City Arts enter their dirty 30s, a little to-day bash seems appropriate. It comes at the shape of the **'36/36 Anniversary Project Project**, in which Vermont artists and art-related friends will be—such as Ben Cohen and Jerry Greenfield—contributing prints for an exhibit and auction. Now all we need is some cash...

SEE ART REVIEW ON PAGE 10

FRIDAY 3

Up for Revue

A fun, fun songfest. A put-upon piano. A cabaret comeback. This evening is only as when it's more, as it is in Sarah Storer's **Where Be We ... Isn't She Dead?** The movement musical revue takes fun as a genre while doing just fine. Music and show tune favorites that—just maybe—we secretly like to hear.

SEE CALENDAR LISTING ON PAGE 47

SUNDAY 5

Well Groomed

Burlington's indie duos remind us of earlier times and find their penning in a world of groomed trails at **Woodsong**, the intimate Carleton Place community celebration offering sleazy pathos while Dan Fields and the Woodsong River to the Edge. An environmental hot chocolate event for a sweet reward.

SEE CALENDAR LISTING ON PAGE 48

everything else...

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State Secrets

Two state employees spent a year on paid administrative leave while their bosses apparently investigated their handling of millions of dollars in public grant money.

In May 2010, **JAMIAN JOHNSON** and **STEPHEN RECKERS** were notified without explanation from their jobs at the Governor's Highway Safety Program. The Burlington Free Press managed to sue out that it had something to do with federal highway grants that were under scrutiny. But beyond that, there was nothing to indicate whether misconduct was involved.

Johnson earned \$69,698 as the program's coordinator, and Reckers earned \$83,140 as its chief safety program coordinator. Both got paid to do nothing — \$32.50 an hour for Johnson, \$24.84 for Reckers — for almost a year while the internal investigation dragged on.

In April 2011, Public Safety Commissioner **KEVIN FLYNN** pulled both off the bench and shuffled them into different jobs within the Vermont Department of Public Safety. Johnson was assigned to the office of emergency management, and Reckers was sent to information technology. There was never an explanation for the absence.

Johnson retired last August. On the way out, she signed a settlement agreement that prevents the state from discussing her case. Flynn Game has learned that Reckers was promoted as a grant-management specialist at DPS in January. Let his former salary.

Hansen Resources Commissioner **KATE SLEIGHT** says Reckers' case is confidential under state law because it's a "personnel matter." Deputy Commissioner of Public Safety **JOHN WARD** would not comment. Not so fast.

Criminal defense attorney **DAVID SLEIGHT** of St. Johnsbury is on a mission to obtain the records related to the Johnson-Reckers investigation. After his own public-records request for the investigation documents was denied, Sleight filed a lawsuit against Flynn in Chittenden County Superior Court on January 11 to obtain the file. Sleight has been building the state for its shoddy handling of the alcohol-traffic program and faulty breath-test machines used to test drunk drivers, some of whom are Sleight's clients. He suspects the Johnson-Reckers investigation might uncover more relevant facts.

But he also wants the records on principle.

"Vermont agencies don't function with a great deal of scrutiny," Sleight says. "These agencies just claim that if anything has been an investigation, then you're not entitled to look under the public-records act. Well, I want facts are presented without an investigation? What facts are apparently created?"

As a rule, Vermont's public-records act gives government agencies wide latitude to withhold information from the public — even when, as in this case, there is a drive-out, taxpayer-funded investigation into possible misconduct by state employees with jurisdiction over substantial amounts of public money.

Sleight says she's not aware the state has ever released findings of a human-resources investigation — and says there are legitimate reasons not to do so. Privacy, for example. One might consider personal medical notes as substance-abuse problems, she says.

VERMONT AGENCIES
DON'T FUNCTION
WITH A GREAT DEAL
OF SCRUTINY.

DAVID SLEIGHT, ATTORNEY

But **STEVE COLLIER**, general counsel for the Department of Human Resources, tells Flynn Game the state could release personnel records if it chose to.

"If we think personal privacy interests are outweighed by the public interest, we can disclose," he says. In the state's situation, the Johnson-Reckers case didn't meet that threshold, Collier adds.

"If the state felt that there was reason to terminate [Reckers], he wouldn't be working for the state," Collier says. "I don't blame the public for wanting to know, but we can't discipline employees in the public eye."

So who gets to decide what's in the public's best interest in this case, and so many others the state does, but Sleight is hoping his public-records lawsuit against Flynn will get more was done in on state government.

His desired final destination? "The Vermont Supreme Court."

Un-FAIR POL?!

The coldest news outlet VERMONT recently posts press releases violations on its website. But one such piece of news — from an anti-immigrant group with ties to white supremacists — recently raised eyebrows in local media circles.

On Monday, VTDigger was one of two Vermont news outlets (Free 44 was the other) that published a press release headlined "New Poll Reveals Vermont Voters Overwhelmingly Support Immigration Enforcement and Reduction in Overall Immigration." The Federation for American Immigration Reform, or FAIR — a group the Southern Poverty Law Center has branded a hate group — coordinated the poll.

Within minutes of posting the release, Digger editor **ANDY BRADSHAW** says the release was e-mailed from **BRENDAN SMITH** of the Washington-based group **Margaret Justice**. (SMITH posted on FAIR's "Whiteout" reputation and linked to a Southern Poverty Law Center report documenting a lengthy history of racist statements by group leaders.)

Here's how the FAIR press release began: "A new statewide opinion poll reveals that likely Vermont voters overwhelmingly believe illegal immigration is harmful to the state and bad would like to see overall levels of immigration in the United States reduced."

Oh, really?

In fact, that overwhelming number of voters who believe illegal immigration harms Vermont isn't all that overwhelming. FAIR called it a "clear majority" but that's questionable.

Of the 630 likely voters polled by Pulse Opinion Research on January 3, 55 percent said the impact of illegal immigration on Vermont was extremely negative or somewhat negative. The rest answered that it was extremely positive, somewhat positive or not sure.

That's a five-point difference on a poll where margin of error was plus or minus 4.5 percent. Do the math!

In fairness to FAIR, as percent of poll respondents said they oppose government college tuition to illegal immigrants, and 44 percent answered that overall levels of immigration are too high in the U.S. and should be reduced.

But when asked how immigration affects workers in Vermont, 46 percent answered that immigration — both legal and illegal — is "generally beneficial because immigrants fill jobs that Americans are unwilling or unable to perform." Less

thurs called it "generally harmful".
By the last time I felt this again
around was after the orange ride at
Dorchester.

The University of Vermont has done
its own polling on the subject — and
reached up completely different results.

The Center for Rural Studies' 2010
Vermont Poll surveyed not people
and found that 60 percent disagreed
or strongly disagreed that undocumented
immigrants take away jobs from
Vermonters, and 86 percent agreed or
strongly agreed that migrant farmworkers
help Vermont farmers
stay in business.

So does that mean the
FAIR poll's results aren't
right? Not necessarily, according
to UVM assistant professor
SARAH BAKER. For one thing, FAIR used the
term "illegal immigrant" as opposed to the
Vermonters Poll's "undocumented
immigrant." That could account for the
increased negativity. Also, FAIR's was
an automated telephone poll. The
Vermonters Poll used live human
interviewers.

On its Facebook feed, Margaret Andree
urged its followers to "Tell Digger to
check their sources before publishing
lies!"

Galloway removed the post *in case*
it was an editor's note the next day, ex-
plained that while she *merely* removes
posts of any kind, she took this one down
after reading the Center's report on FAIR.
"Though the information from FAIR
was flawed as illegitimate — it was about
a poll, and it came from a community as
small as Vermont — I decided YETDigger
we shouldn't publish information from a
group that has a record of racist views."
Now that's news judgment.

By the way you can still find FAIR's
press release on Yahoo! News, the
Hartford Courant and elsewhere on the web.

David et al. vs. Goliath

Organic farmer and former Vermont
legislator DAVID ZACKERMAN has joined a
class-action lawsuit against agri-giant
Monsanto. The company is infamous
for suing farmers whose crops got cross-
pollinated by the company's patented,
genetically engineered seeds. Now farmers
are fighting back.

Zackerman runs Fall Mill Farm in
Blinnburg, a 151-acre certified organic,
community-supported-agriculture farm
that raises vegetables, pigs and poultry.
He served seven terms in a Progressive
representative in Burlington in the state
House of Representatives, including
four years as chair of the Agriculture
Committee, before leaving out in 2003.

On behalf of Zackerman and 22

other farmers and farm organizations,
including NOFA-VT, the Colorado-
based Organic Seed Growers and Trade
Association is making a federal judge to
protect farmers from patent lawsuits
should their crops become cross-pollinated
with Monsanto's transgenic seed.

Monsanto has asked the judge to toss
the case. Zackerman appeared alongside
other farmers in a federal courtroom on
Tuesday in Madison to discourage that
action.

As a legislator, Zackerman sponsored
the Farmer Protection Act to shield
Vermont growers from just
such lawsuits. It passed the
House and Senate in 2006, but
was cut down by former govern-
or JIM DOUGLASS's veto pen.

Zackerman says that the issue of
cross-pollination is a "real risk" for him
and other Vermont farmers. "I've got a
conventional dairy farm that grows corn
within pollination distance of my fields,"
he says.

Technically, cross-pollinated produce
can still be sold as "organic," the label
relates to farming practices rather than
the end product. "But from a consumer
perspective and a marketing perspec-
tive," Zackerman says, "people wouldn't
buy my corn."

For the Record

Secretary of State JIM DOUGLASS felt last
week's Fair Game misrepresented his
comments about corporate spending in
elections.

We thought the meaning was pretty
clear, but in the interest of fairness, here's
a clarification.

At the risk of oversimplifying, Douglass
took on corporate spending in elections
bills down to Citizens United, bad.
Vermont campaign contribution limits,
good.

Couglas says he fully supports the
effort to overturn the Citizens United
court ruling through a constitutional
amendment that would curtail indepen-
dent expenditures by corporations in
campaigns, which, to date, have usually
impacted federal elections. As for state
elections, Couglas says he's OK with busi-
nesses contributing directly to Vermont
candidates for governor, Senate and
House because they're limited to \$2000
per election.

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We Built This City ... Now What?

How Plan BTV Re-Envisions Burlington

BY KEVIN J. KELLEY

Imagine:

Four new buildings flanking the Underhill Universalist Church at the northern end of the Marketplace

An intimate demonstration garden — perhaps including “chickens on Church” — in place of the fountain on the perennially problematic top block

Student apartments added above ground-floor retail spaces on the Marketplace

Then imagine:

An indoor farmers’ market replacing the waterfront parking lot at the foot of College Street

A hotel and plaza at Parkers Pier with other buildings added near the Meras Plant as a way of muffling noise from events at Waterfront Park

Parking garages built beneath City Hall Park and into the slope between Battery and Lake streets

The ideas above are among the visions that emerged from the imaginations of Burlington residents and professional planners who collaborated in a week of brainstorming sessions, collectively known as a charrette, that culminated in a public meeting in City Hall Auditorium Monday night. The initiative is part of a federal sustainable communities program that in 2000 awarded grants to 67 of about 800 applicants nationwide. Burlington used a \$100,000 allocation to retain a Towns-based consulting firm, Town Planning & Urban Design Collaborative, that is synthesizing a five-year master plan for the city’s downtown and waterfront.

W. Brian Wright, the firm’s founder and chief, says Plan BTV includes project proposals that can be implemented in a matter of months, along with ideas for the medium term — between five and 20 years — as well as a century horizon. The grand plan, which will be unveiled as a formal document this spring, is intended to move the city toward adoption of form-based zoning regulations. That fashionable approach to urban planning revolves visualization of Burlington’s core as a total design rather than a set of separate land-use considerations, as is the case at present.

Over the week, veterans of Burlington development battles expressed surprise at the generally mild opposition to proposals that, in the past, have generated furious backlashes from Burlington

Director of Planning and Zoning David White. He sees the possibility of breakthrough arising from a new public consensus in favor of denser development and finer connections between Church Street and the waterfront.

“A lot of the faces at these meetings have been new,” White observed last week in an interview at Plan BTV’s temporary pop-up workshop at 1 Church Street — the former Ann Taylor storefront. “There seems to be more willingness to compromise and move forward.”

Add several more buildings on the waterfront? Only Rick Sharp, one of the pioneering proponents of the Burlington bike path, suggested at a January 20 session that such development would violate the public trust doctrine that forbids private construction on filed land.

Kip up the UU churchyard on Pearl Street for buildings that would make the top block feel more enclosed and soothing? Noise objected at the first meeting on January 30, despite Wright’s disclaimer delivered in his faint Southern drawl that he expected this notion to be “controversial.”

The broad acquiescence might reflect the self-selected makeup of the participants, which appeared to omit some segments of Burlington’s population. Three months of outreach efforts weren’t enough to generate input from Burlington’s racial and ethnic minorities. Not a single minority showed up last Saturday for a publicized multicultural breakfast at Church Street.



Plan B
Drawing by Brian Wright
Project: Burlington

Some Burlington artists also complained about not being consulted. Only a few took part in a cultural focus group at 1 Church Street, where just eight pieces of art were entered in a juried show on the theme of visions of Burlington.

Overall turnout was pretty good, though. About 75 people took part in an opening-night exercise in which groups of participants painted green (like), red (don't like) and blue (see opportunity) dots on 10 laminated maps of the downtown street grid and the waterfront acreage between the rail yards to the south and Depot Street to the north. On many of the maps, red dots covered the rail complex extending from Church to Battery and from Cherry to Bank streets.

Some 50 locals gathered for a mid-point review on January 25, at which Wright and two members of his 13-person team outlined ideas culled from the mapping session. More than 300 Internet users on hand on Monday, January 30, for Wright's two-hour closing presentation.

In addition, 300 or so Burlingtonians stopped by throughout the week to take advantage of daily informal talks with the planning team at 1 Church Street. White says. Several more voice comments on the Plan BTV Facebook page. Wright and his fellow engineers, architects and designers also organized one focus group with specific segments of the local community, such as developers, business owners, transportation

DEVELOPMENT



specialists, environmental advocates and the aforementioned cultural community.

The fourth outsider states my account for the mostly gentle response to some of the more radical proposals that came out of the charrette. "If a local firm were doing this, there'd be suspicion because they'd have preconceived notions," Wright reasons. "People don't see us that way because we don't have a dog in any of these fights."

It didn't hurt that Wright charmed crowds by describing their hometown as "a really cool place that's way ahead of almost everyone else on a lot of these issues."

But occasional remarks by the Tennessee crew made it seem they had penetrated into the Wilson-Burlington

At one point, Wright proposed that a fire station should be built alongside the existing police headquarters on North Avenue. A listener pointed out to him that a fire station was already in place two blocks to the north.

"What is this — Cherry Street?" one of the visiting consultants asked while pointing to a map projection during a public presentation.

Sometime corrected him, "It's College Street."

Many of those who did contribute to Pine ETV expressed enthusiasm about the process. "This is a really great idea," declared Dave O'Hanlon, co-owner of a glass studio on Pine Street, as the

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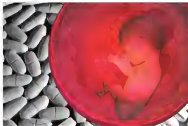
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A Chittenden County Program Helps Pregnant Addicts Become Successful Moms

BY KEN PICARD



As N.R. to recount the lowest point in her life and she doesn't have to stop and ponder. In October 2008, she learned she was pregnant, the father of her child had kicked her out "for the 50th time." An intravenous drug habit had withered her down to 85 pounds, and both her arms were bruised, from wants to shoulders. Then she discovered she was pregnant again.

"Something had to stop," says N.R., who asked to be identified by her initials only "I wanted to keep this baby, but I knew my lifestyle wasn't going to allow that...I knew I needed help."

N.R. found that help at Fletcher Allen Health Care in Burlington where a multidisciplinary team of physicians, social workers, mental health experts and substance-abuse professionals comprise CHARM — short for Children and Recovering Mothers. The goal of the team, which formed nearly 10 years ago, is to help pregnant mothers who are hooked on opiates overcome their dependencies so their babies can avoid the same fate.

In 2000, Fletcher Allen delivered its first baby from a mother on methadone. Since then, as opiate abuse in Vermont has skyrocketed, so, too, has the number of pregnant women seeking help from the CHARM team. Over the last decade, the team has seen more than 600 babies — 127 in the last year alone, according to the nonprofit KidSafe Collaborative of Chittenden County, which coordinates the program.

CHARM is now adding new clients at a rate of about 10 pregnant mothers a month. Similar programs have started up at other

hospitals around the state, including at Rutland Regional Medical Center, Central Vermont Medical Center and Brattleboro Memorial Hospital.

The goal now is by all medical measures, CHARM assists these women in getting clean enough to raise normal, healthy babies. Babies of drug-addicted mothers are often born prematurely with lower birth weights, often more, pregnant addicts who try to quit on their own end and the babies often withdrawn and even come down as the stillborn.

"What we're noticed over time is that women are coming into treatment earlier, having more prenatal visits, and their postpartum are actually a week longer, so their babies are just a bit bigger," observes Marjane Meyer, a maternal fetal medicine physician at Fletcher Allen and a CHARM team member.

Earlier intervention also reduces the likelihood that the babies themselves will be born addicted. In the early days of the program, about 85 percent of the newborn required methadone or buprenorphine treatment, according to Anne Johnson, a neonatologist at Fletcher Allen's Vermont Children's Hospital and a CHARM team member. Currently, it's dropped to less than 30 percent. One year, the rate dropped to less than 14 percent.

Another plus: More babies are going home with their moms instead of into the custody of the state or another family member, and more of these women are here staying.

Why has CHARM succeeded where so many other addiction-treatment programs failed for one, there's no waiting list, unlike at most opiate-treatment programs in

Vermont. Extreme timing determines whether the newborn comes out drug addicted or clean, the CHARM team does everything it can to help addicted mothers succeed, from treating their withdrawal symptoms to helping them secure reliable transportation, housing and daycare.

"A lot of times, it's the pregnancy that puts them on to make that change of getting treatment for their opiate dependence," says Kelly Jordan, director of KidSafe Collaborative. "So, many of them really, really want to be the best mother they can be."

N.R. first got hooked on opiates after the birth of her first child, by Central Vermont, at age 15. Her ongoing prescription was turned into a daily habit of an 80-milligram oxy and a half-ounce of cocaine. As she puts it, "It took me out of myself and out of my sanity."

At the time, N.R. was also in a violent and abusive relationship. Her partner was a heavy cocaine user and drug dealer, and the couple often disappeared for weeks at a time, leaving N.R.'s young son in his mother's care. "One day, N.R. refused to pick up her son and his mother returned to turn him over, she reported N.R. to Vermont's Department for Children and Families, which subsequently removed the boy from his mother's custody.

**CHARM IS NOW
ADDING NEW CLIENTS
AT A RATE OF
ABOUT 10 NEW
PREGNANT
MOTHERS
A MONTH.**

"I don't think people understood that it's not first you don't love your kids. It's that you're trying to stay well and you're just wanting to function normally," N.R. explains. "But at that point, when you're addicted, you can't."

N.R. insists she never could have gotten clean without CHARM and the unwavering support it provided, such as home visits from the Visiting Nurse Association.

"They were amazing," she says. "They

didn't make me feel like a horrible person for being in the situation I was in. Addicts have enough shame on their own that they don't need it from anyone else." Not surprisingly most of their pregnancies are unplanned.

Overcoming a chemical dependency and the symptoms of opiate withdrawal is a difficult task. Equally challenging, according to Johnson, is convincing these mothers to be in charge with people who can help them get some structure and order back in their lives.

Pregnant addicts often have legitimate reasons for being wary of the medical community, says Johnson. Some have tried — and failed — to rehab repeatedly. Most have encountered resistance and nurses who are less than sympathetic to their plight, especially of mothers with a history of drug use. As Johnson puts it, "Disability is a big part of this theme."

Meyer admits there's not a lot of other hand data to gauge CHARM's success, for the simple reason that drug-addicted mothers are notorious for avoiding prenatal care. Yet despite the limited data, Meyer says moms and their babies who go through the program compare "quite favorably" to the general population in terms of birth weights and overall health.

The team follows the babies and their moms for 18 months after delivery. About 13 percent of the newborns go into immediate foster care, and among those who are born addicted, nearly all are weaned off methadone within four months.

Due to staffing and space limitations, however, the mothers cannot receive long-term drug-displacement therapy through CHARM. Like other opiate-addicted women, they have to live up to their own physicians to prescribe their methadone or buprenorphine — which can be very difficult, if not impossible, in many areas of the state.

N.R. last made a work. She walked out of Fletcher Allen on October 25, 2008, and has been clean and sober ever since. She still takes methadone for her addiction and is required to do so for the rest of her life. Meanwhile, the now has custody of both her son and daughter and, two months ago, brought her own baby home in Essex. For the first time, she's seen a lot of about her baby.

"My life is normal now," she says. "Being up with down the street now, you wouldn't think I was ever on IV drug now... I'm a recovering addict and I know will be, but I'm not a user. I'm a business owner. I'm a mom and I'm a girlfriend. That's what I am today." ☐

HEALTH

We Built This City —

filled out a questionnaire at 1 Church Street. "It's so positive to have everyone give their own views," But Oblander also wondered how it would be possible to reconcile what were sure to be conflicting views in a final plan.

Eventually, Plan BTV will be reviewed by the Burlington Planning Commission and City Council, with

Community Planning Center founder Marcel Benaditi and his hopes Plan BTV will produce positive results, but he also expressed general skepticism about grand designs in general. It was recalled, for example, that the Burlington Square Mills now-reviled blockage of north-south streets was itself the product of a grand-scale downtown makeover in the 1960s. (Wright proposes rectifying that planning failure by "punching through pas-

**RIP UP THE OLD CHURCHYARD ON PEARL STREET
FOR BUILDINGS THAT WOULD MAKE THE TOP BLOCK
FEEL MORE ENCLOSED AND INVITING?
NO ONE OBJECTED.**



public hearings along the way. To actually be implemented, however, the downtown-revitalized blueprint will require changes in a city zoning code that underwent a protracted revision process just a few years ago. It proved so contentious that, in 2009, Burlington police were called to City Hall Auditorium as city councilors traded accusations over a proposal to increase allowable downtown building heights by a few feet.

Regardless of what's ultimately put on paper, nothing at all will be built unless private and public developers are up with money — a dubious proposition in an ailing economy. Even then, state and city reps may still enable a single motivated neighbor to block a project for years, as the process rages its course to the point where it becomes inevitable.

At an August hearing and ahead of Town Planning & Urban Design Committee

sagways" between Cherry and Bank and College streets and by "softening" the facade-line stretch of Battery Street by adding cycle trails and improving pedestrian crossings.)

Reflecting on his 35 years' experience as a Chittenden County architect and planner, Benaditi offers what might prove to be an aptax for Plan BTV. "It's often the case that big studies get filed away and forgotten." ☺

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Vermont Composer and Grammy Nominee Al Conti Conjures New Music About Ancient Tales

BY PAMELA POLSTON

Northern *Deas* begins with the sound of cranking wheels — a storm on the ocean, perhaps. A foreboding synth sustain locks in, then an arpeggiated, minor-key melody and then a haunting female voice. The layered effect is dense and spine-tingling and soothing all at once, a seemingly impossible feat.

And that's just the first track on this CD by Conti, VT-based composer, at 2001.

Two more follow for a total listening time of 48 minutes. With all its sweeping drama and intimate, emotional moments, this could be the soundtrack to a film filled with heroic — if not always victorious — adventures. *Fig. of This*, *Odin, Loki and Balder*.

Yes, *Northern Deas* is inspired by Norse legends, which Conti says he researched extensively before creating this often achingly melancholic work. It's



AL CONTI

the fourth disc on his Shadowside Music label, and his first to be nominated for a Grammy — for *Best New Age Album*. Conti, 44, plans to travel to Los Angeles for the February 12 ceremonies, where he may run into his competitors for the award: jazz guitarist Pat Metheny, for *What's In It All About* — a solo acoustic album of chunky covers that seems understated — and more traditional new-age artists Michael Brook, DeMunn, Joe Raposo, Peter Kater, Joe Wind, Rock, Joe & Plamen, and Rasmus, for *Insurrend*. Conti, Vol. 6.

Conti, born in Argentina, has lived in the U.S. for 26 years and Vermont for 14. When he came here to visit a friend about 15 years ago, it was late at first night — for the place, "I just felt the energy here and I knew this was home," Conti says. So, honestly, in fact, that he convinced his parents to move here, too. "They live two doors down," he notes. "They clearly felt the same."

Conti has always been surrounded by creative types — his mother was a ballerina, his father an architect and poet, his grandfather a concert pianist. So perhaps it's no wonder that, at the age of 3, Conti announced to his parents he was going to be an actor. And he did just that, carving out a career that included television, stage, film and radio gigs in both Argentina and the U.S.

"I always felt alone when I was acting," Conti says, "understanding how someone else thought and felt — psychology was my second passion."

But a love for music was always there, too, and eventually it won out.

"When music sort of took over, I realized I couldn't do both," says Conti, who left behind acting — and the constant traveling — about eight years ago. He says he approaches music "as an actor," and, indeed, his compositions seem filled with invisible characters, their stories shaping the arc and rhythms of

Bears Versus Pianos: Two Summer Community Art Projects Choose Their Icons

BY MEGAN JAMES

Last month, Champs Rusti, the Clark Street Marketplace Foundation and the Lake Champlain Regional Chamber of Commerce unveiled their 2012 community art project, "Shagbuns Bears vs. Art." Local artists and businesses will be coming up to plant grinning bear sculptures all over the Queen City this summer, just to they give us cause in 2009.

But, let's face it: The undiscovered bear is kind of ugly. And a little feisty. Paws on its full belly, its eyes staring blankly, the Shagbuns annual appears to have been lulled into a platonic slumber after devouring, say, an entire pot of slushy.

True, local artists haven't had their way with the creature yet. And when they do, in March, they're sure to transform these snailie Car Bears

into spiffier specimens. At the end of the summer, the decorated bears will be auctioned off to benefit Burlington's Committee on Temporary Shelter. The one project raised \$10,000 for the Vermont Campaign to End Childhood Hunger. Can't argue with that.

Still, as public art goes, the animal-sculpture thing strikes as a a little unappealing.

A much cooler idea? "Blends on Ramps," the public-art project unfolding at the Upper Valley, in which 20 donated pianos, painted and belted by area artists, will be placed in parks and ground stores, at bus stops and fire stations, for passersby to play during the month of July.

The musical installation comes courtesy of Dartmouth College's **HANDS ON PIANOS** CENTER FOR THE ARTS, which is celebrating its 20th anniversary season. While it isn't fundraising for a nonprofit, the

project — modeled after similar endeavors in New York City and London — will benefit the community in other ways.

First off, pianos are a tough to get rid of. If you've ever cruised the Craigslist "free stuff" section, you've no doubt seen plans from piano owners desperate to afford a chair.

"We figured if we provided a licensed professional mover, and some guys, perhaps people would donate their pianos," says **HANNAH LAWRENCE**, the Hop's director of programming. She concedes that 50 is a lofty goal, but notes that some half-dozen pianos already exist in sites such as Lebanon's AAA.



HOP
Hands On Pianos
1000 YOUNG PIANOS

his songs. The tales that most resonate with him are not the stuff of TV dramas, however: but of myth, legend, fantasy.

"When I'm composing an album, I focus for the whole time on working with ancient tales," Conti says. "I can feel that energy — it's almost ancestral. It's really hard to explain." Sincerely, he says, he'll explore the Argonautica folk tales of his former homeland.

Conti's sensitivity to timeless "energy" does explain why his gravitates toward the new-age genre. "It's always called to me," says the composer. "At age 20 I was listening to Enya. [The genre] also leads itself to what I like: hooks, stories — it's like a movie with music."

Conti released his first album, *Shadows*, in 2006. The following year brought *Poeta*, a song for which he won a "best-of" award from *Myra Sandpapers*. Radio. With *Enya's* *Scherzando*, Conti drew into Middle Eastern legend, and began to cross on the charts. The exotic album was No. 1 for several months on the *Zone Music* Reporter and won a Best World Album award from the industry scholar *A Grammy* nomination for *Worldwide Sound* brings Conti broader recognition, whether or not he wins the prize.

And if he does, it's an award that Conti will happily share with his local

crew. **ANDREW HARRISON**, of *WEST STREET ORCHESTRA*, in Fairfield was guitarist and engineer for the album. "He's amazing — talented and personable, funny, just a delight," enthuses Conti. He also credits Harrison with helping to find other Vermont musicians, including violinist **EMILY CHAMBERS** of *Monitors* and young fiddler **HANNAH BETH DUFFY**, a student at the University of Vermont. "She was just 17 years old when we did the album," Conti marvels. "She's incredibly gifted."

The presence of acoustic, old-fancy instruments humanizes Conti's compositions and helps tell their wordless tales. But is not an ethereal, synthetic sound but one that is grounded in... let's call it earth energy. "These new-age artists like listeners to get lost," Conti acknowledges. "I would like them to embark on a certain kind of journey."

Looks like Al Conti is on a journey of his own — and that's just in L.A. ☐

F Northern Beats by Al Conti: CD—Indie/Alternative Music: The Stick Economy Awards, held at the Sothen Center in Los Angeles, Calif., will be broadcast on CBS on Sunday February 12, at 8p to 10p. www.northernbeats.com

Gallery and the White River Junction VA Medical Center.

The cost will be donated. They may be as rough shapes, but they'll be playable. "Pianos have a finite life," says Lawrence, who notes that after many years, the instruments just can't stay in tune. After the project wraps up, the pianos will be aimed for usable and recyclable parts before they "go to the great Steinway store in the sky."

Placed in a roughly 15-mile radius around Hanover, N.H., the instruments will be secured with cables — so if someone could run off with one — and equipped with tags, in case of rain. Each piano will be assigned a volunteer "angel," who will check on it daily and report any damage.

According to Lawrence, the donation submission forms are beginning to trickle in. "We just got a baby grand this morning, which we don't want," she says. "Why?" "It's really hard to transport. We're looking for uprights."

Still, an exception might be made for this one, which belongs to former Vermont legislator **KUTTY BIRNBAUM**.

After all, it would make a good story, and donors are encouraged to include their personal history with their piano. The stories will be uploaded to the project website, along with videos and photos of people playing the instruments outdoors.

"We love the idea of sliding music so accessible to people," offers Lawrence, who says she can imagine someone playing the piano ("Chopsticks") on the Dartmouth green on a hot summer night. ☐

F Hands on Pianos, sponsored by the Appleton Center for the Arts in Hanover, N.H., accepting initial submissions from Jan. 1 through Feb. 28 and piano donations starts through March 1. donorhands.org/handsonpianosproject

F "Northern Beats 2012" (sponsored by CBS Radio, Inc.), accepting initial submissions from Jan. 1 through Feb. 28, will be broadcast on CBS on Sunday February 12, at 8p to 10p. www.northernbeats.com

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UVM FILM SERIES

Team Vermont Goes for Snow "Gold" at a National Sculpting Competition

BY LINDSAY J. WESTLEY

At first glance, the 2-foot clay model doesn't look like much. Its diamond-shaped, grid-like exterior gives it an odd, Epcot-esque quality, inside the structure's hollowed-out core, a puzzle piece rests on a pedestal.

"It's called 'Inner Peace,'" explains Burlington sculptor **MICHAEL MONTE**, with a self-effacing grin.

Ah, that explains everything. By the end of next week, all it goes well, this visual pun will be necessary as a 12-foot-high snow sculpture in the national snow-sculpting championships at Lake Grover, Wis. There Nedell and his two teammates, **ALAN COOPER** and **ANDREW MOORE**, will represent Vermont and compete for the title of best snow sculptors in the country.

This will be the team's seventh trip to the national championships. The Vermonters took home second prize in 2005 and 2007 and have consistently ranked among the top six teams. They've also paid two visits to the (eventually) international championships in Breckenridge, Colo., in 2008 and 2011.

This isn't the first time Team Vermont has relied on a tongue-in-cheek design. There was "Marco Polo," featuring two lads' heads in a swimming pool playing the verbal hula-and-ouk game of the same name. There was "Rafael Coates" complete with two terrified-looking chickens at a skewed-perspective dome park. And then there was the same the

team sculpted three snow creatures—sculpting each other. Clearly creativity isn't a problem for Team Vermont.

Nor should it be. All three are artists of some repute. Monte is a painter and a woodworker. Nedell dabbles in metal sculpting and pottery. Moore, most importantly, he's been "moving 12-foot-tall things in my head for more than a decade now, ever since I saw it call to return in Seven Days about snow sculpting," Nedell says.

On that occasion, he rummaged up a few friends and sketched a potential design for the 1999 Burlington Winter Festival.

His team decided on a whimsical drinking champagne while riding a hot air balloon.

Next week in Wisconsin, each team will receive an eight-foot cylinder of snow and have approximately 40 hours to create its masterpiece. The sculpting culminates in a final, all-night frenzy before the February 5 judging. There are no limitations on the sculpture's content.

There are a few rules: no power

tools, no structures, no balloons and no materials allowed besides snow, water and ice. But there are no regulations against taking a rival team out for friendly drinks the night before, Nedell says, grinning.

For Team Vermont, the camaraderie is part of the fun. And that's a good thing because, as Monte puts it, "Michael told me I was gonna get really rich and famous, and that's not at all how it's panned out."

True, but the three sculptors don't seem to mind. Monte says he loves the chance to create art on a grand scale. "What other medium is there where you can carve out a 12-foot-tall sculpture in three days?" he asks. "Since I do a lot of freest, I'm comfortable with creating art collaboratively, and it's

challenging to execute a sculpture from the model."

Oh, yeah — Team Vermont doesn't often get a chance to practice stargazing and snow. Nedell points to the clear plastic box that helps the team evaluate scale and dimension.

As it turns out, there are tricks of the trade many of which Nedell and

his team have picked up at competitions. Like and Monte are the official "Metalbenders," meaning they take a first pass at shaping the cylinder with cross-cut snow and other large tools, analyzing the dimensions and making rough mathematical calculations. Monte is usually called on for the detailed finish work.

For this project, the trio created a 75-foot-gal with an attached crosspiece, which will house the curved sides of the outer grid. The diamond-shaped openings are 18 inches wide. Monte's shoulders are 18 inches across, "so I think we can follow it out and square him in there," Nedell speculates. "Of course, I don't know if I'll fall down or not — and if a collapse, you're done. But it's nice to be the hot tub and the bar for the rest of the week."

Another crucial requirement for a snow sculptor is the willingness to create art that may last a day at best.

"That's all part of the fun," says Nedell. "The matter is, it's ecological, and you don't have to sell it or store it. I've made a lot of big metal sculptures that just sit around in my garage... But with this," he concludes, "you just snap a picture and you're done. It's all about the process." ☺

Lake Grover Winterfest 2012 U.S. National Snow Sculpting Competition is in Lake Grover, Wis., February 13. Judging takes place February 4. lwg.groverwi.com/competition



Inner Peace: Team Vermont's 12-foot high model

WIND UP THE POWER

Never mind 15 minutes of fame. Jericho artist **JOHN CLEARY** is offering 15 seconds. Actually what he's offering is not so much fame as an invitation of fame. Talk about media: One of the most enduring and iconic images in American pop culture is the "faded girl" shot of Marilyn Monroe standing over a subway grate, dress flying upward. Taken for and the deliriousness, the 1966 film *The Seven Year Itch* the scene has inspired a new and totally unique uh heritage.

Cleary — whose copper pipe sculpture on the **MONROE DOCTRINE** was revived in last week's Seven Days — is rigging his shower-like installation, titled "Seven," with a compressor at the bottom that will shoot air upwards when a cord is pulled. At a First Friday Art Walk event this week, he'll be inviting visitors to don a bathing suit and white halter dress (which he's supplying) stand inside the sculpture, pull the cord and "be a Marilyn." Why? Perhaps for no better reason than "Washington is full of bleached blondes,

like me," Cleary offers. In addition, photographer **MARTIN HUBER** will shoot stills and video of all the Marleys this Friday. The resulting photo montage Cleary says, will be called "The Monroe Doctrine."

As of last week, Cleary had lined up only "holly wood" he writes, and expresses hope that some "good-looking women" will volunteer too. What will happen to the photos? "I don't know yet," Cleary admits. "Perhaps keep it going, maybe put the sculpture on Church Street next summer." One thing he knows for sure: This "shower scene" will only take about 15 seconds per person — not including wriggling in and out of that dress.

PAMELA POLSTON

"THE MONROE DOCTRINE"

Cleary's work is part of the three-person exhibit *Triad Dynamics* at the Flyndeg in Burlington. Visitors can get their picture taken as Marilyn Monroe during the First Friday Art Walk on February 3 5-9 p.m. flyndeg.net www.miltonsemp.com



Photo: Marley 2012 (2) (1000x)

Feedback »

FIX THE BELTLINE

I was delighted to see the article about the Burlington Beltline (WEP: "Why does the Burlington Beltline close so often?" January 18) and I will admit, more than a bit outraged at the "official" response by Burlington Public Works Director Steve Goodkind. Like many of your readers, I know someone who has been involved in an accident on the Beltline. And like any Chittenden County resident with a fair amount of common sense, I can see the flaws in the design of the stretch of road in question. I would suggest, contrary to Mr. Goodkind's analysis, that what is truly "problematic" is his reasoning.

There are a number of obvious and inexpensive retrofits that would undoubtedly decrease the quantity and severity of accidents on the Beltline. A Jersey barrier would prevent accidents from involving traffic in the opposite direction, thus completely preventing head-on collisions. Better lighting (and leaving the lights on throughout the night) might be wise. Even something as simple as a couple of LED streetlights at either entrance warning drivers of unsafe road conditions could be bene-ficial.

In short, I feel that the vice course of action, on the part of Burlington officials, would be to really analyze the situation, shed the understanding that there are multiple problematic factors at play, and search for solutions to ensure motorist safety. And while we're on the subject, has anyone tried making a left turn onto Pine Street from Locust Street during business hours lately? Perhaps the real solution to Burlington's road woes is a new director of public works.

Mia Richards
BURLINGTON

Editor's note: Burlington Electric Department is in charge of lighting the city's roads, not Burlington Public Works.

BRING BACK BELTLINE LIGHTS

After reading "WTF: 'Why does the Burlington Beltline close so often?' January 18), I am wondering why do towns look the extra security of lights at night away if they leave it on a highly rated, accident-prone stretch of highway? It just doesn't make sense. I figure it was to save money, but that road is dangerous at night. I can't tell you how many times in the past six years that I have had to dodge wildlife on that road, especially deer, living back the light!

Jeremy Kusko
BURLINGTON

FILM QUIZ JUNKIE

I respectfully ask you to surrender the film quiz now. When I first started reading *Seven Days*, I did not appreciate the authors' brilliance that is the film quiz. I thought, Who cares? That is some obscure stuff and bleh.

One day, lured by the prospect of winning a pizza from *Seven Days* and movie tickets from the library, I took a chance and failed. I am just not that good at movie trivia. With practice, I got better, and I learned how to solve the quiz by hook or by crook. It took luck, persistence, a mastery of Google and social networks to dominate.

The best prize was looking forward to *Winchell's* party, the struggle for a solution and the Monday submission. The quiz had a special beauty of being difficult but obtainable.

I'd even be across in a series of problems, many unsolvable. Please bring back Rick Kline's puzzle and let the *Seven Days* flow once again.

Wayne Henson
BURLINGTON

TURBINES ARE BAD FOR HEALTH

The article on Mark Pedergren's studies on nonrenewable energy ("Go Green, Go!" January 18) quoted him saying, "We have people here saying that wind turbines are terrible for your health. There just aren't the studies to indicate that." This statement is not true. There are now more than 10 published scientific studies looking at health problems caused by wind turbine noise. All have shown some level of adverse health effects. I know of no published studies showing a lack of harm.

These studies examined the problems wind-turbine noise creates for thousands of people in many countries and consistently show symptoms: sleep deprivation, decreased quality of life and stress, anxiety, living near wind turbines. Additionally, there are hundreds — if not thousands — of case reports showing people suffering from sleep disruption, fatigue, stress, depression, headaches, dizziness and palpitations, among other complaints. In many instances, the problems have been serious enough that they have sought medical attention, abandoned their homes or had the wind companies buy their property. Further, the Vermont Department of Health has acknowledged that wind-turbine noise has the potential to create health problems.

The question now arises: Do we care that our current noise standards do not protect Vermonters living near wind turbines? And if we do, when are we going to correct our noise standards and how are we going to help those already placed in harm's way?

Teddi Levin, MD
MD

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Dear Cecil:

Please comment on the global energy-conservation insanity surrounding the incandescent lightbulbs, I.e., incandescents around the world to ban it. [Some call the incandescents "eco-fascists."] How good are energy-saving fluorescent or halogen lightbulbs, really?

Irene, Chicago

You need a comment? I'll give you two.

Although halogen bulbs don't offer much of an energy savings over ordinary incandescents, compact fluorescents sure do, and you'd be a fool not to use them whenever you could. We've got 'em all over the house, including right here in my desk lamp.

Telling me I have to use them — production and export of conventional 300-watt incandescents in bulbs were scheduled to end January 1 — is just pointless extortion on my part or of light.

The facts:

The incandescent lightbulb, though surely up there with the telephone as noisiest invention ever, has, like old rotary-dial phones, been rendered obsolete by advancing technology. It's one of the least efficient devices you'll ever lay hands on, converting just 4 to 6 percent of the energy it uses into light, with the rest thrown off as heat. Every Bulb Dream used to



use a 100-watt incandescent bulb as their best source. Not anymore — the toy was redesigned in the expectation that 100-watt bulbs would disappear.

Halogen bulbs are only marginally better. Though much in made of the fact that they're 30 percent more efficient than ordinary incandescent bulbs, 30 percent better than completely dimmable still consumes much. Ninety percent of the energy used by a halogen bulb is given off as heat — the bulbs can reach temperatures of 700 to 1000 degrees Fahrenheit, making them a fire hazard. Can there thus exist be some reasonable halogen bulbs that energy efficiency isn't.

CFL (compact fluorescent

lightbulbs) bulbs are a different story. They use only about a quarter of the energy of an incandescent bulb to produce the same light, waste much less heat, and supposedly last eight to ten times as long. Though some complain about CFL light quality, to my estimation it's comparable to incandescent light — nowhere else as harsh as what you get from old-fashioned fluorescent tubes.

That said, CFL bulbs have annoying drawbacks. They can take a minute or more to reach full brightness, an inconvenience if you're flipping on a closet light. They work poorly in the cold — I have one in a recessed ceiling fixture with no insulation above it, and when I first switch it on in the winter I can get more illumination by lighting a match. The fixtures are a higher than advertised. I've had a couple burn out after just a few months

in recessed cans in the kitchen, a typical ignorance judging from area accounts out of California, which implemented its incandescent legislation a year ahead of the rest of the country.

Disposing of CFL bulbs is a pain. They contain mercury and so must be brought to a special recycling facility rather than tossed in the trash. Early reports suggested you'd have to call in a hazardous waste if you broke one were exaggerated. The fact remains that the Environmental Protection Agency's advice about what to do if you have an accident has 18 steps.

Some say CFL bulbs are an unproven technology that will eventually be swept away by bulbs utilizing light-emitting diodes. LED bulbs use even less energy than CFLs, much still being seen entirely, don't mean necessary, are installed by cold

and supposedly will last 25,000 to 50,000 hours. Unfortunately, the LED equivalent of a 100-watt incandescent bulb right now costs on the order of 50 bucks.

I can't be sticking up for LED bulbs anytime soon, still, I'm not too kind of guy. Left to my own devices, my guess is I'd wind up with maybe 40 percent CFL bulbs at my house and the rest incandescent.

But no. The government says that, except for specialty applications, CFLs have to replace them all.

All in the service of the greater good, you say if only it were so. The net social benefits of legislating incandescents out of existence is likely to be negligible. A spokesman for the National Resources Defense Council says compact bulbs will displace the need to build 30 electric power plants. That sounds like a deal until you realize the U.S. has 5000 electric power plants.

Even the threat goes being claimed a hoax. As we've discussed in the past, you can opt against the Justice garden. As use of a resource becomes more efficient, it effectively becomes cheaper, mandating greater use. After the passage of fuel efficiency laws following the 1970s energy crisis, for instance, gasoline usage went up. The perhaps unsurprising response to more efficient lightbulbs may wind up being something similar. Great I can quit worrying about switching the lights off when unattended and squander the energy savings on something else.

Nevertheless, the Straight Dope tradition of calling 'em like we see 'em, it's odd to find yourself lining up with Bush lightning and the Wolf Street Journal. But there you are.

E to know something you need to go straight? Cecil Adams can deliver the Straight Dope on any topic. Write Cecil Adams at 24 Chicago Reader, 250 North Chicago, IL 60610 or cecil@straightdope.com

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WHISKEY TANGO FOXTROT

We just had to ask...

Why does a perpetual gas flame burn near I-89 in Moretown?

BY KEN PICARD

Community who routinely travel the stretch of Interstate 89 between Waterbury and Montpelier may have occasionally been jolted out of their subconscious driving trance by the sight of a large, perpetual flame burning just north of the Middlesex exit. The flame isn't always visible during daylight hours, as one reader observed recently, but at night it seems to hover around like some disembodied Olympic torch.

Vermonters should be thankful that such industrial flames aren't common features on the Green Mountain landscape. Drive certain stretches of the Jersey Turnpike or I-40 between Houston, Texas, and the aptly named Sallis, La., and you'll see — and smell — dozens of them unobtrusively in the breeze high atop sprawling oil-refinery complexes. These torches cast their eerie orange glow into the night sky, creating a dystopian panorama that seems lifted straight out of a Mad Max film.

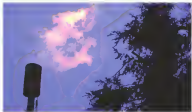
Gas flares, or flare stacks, as they're known in the industry, are used for the disposal of excess methane gas. The gas flare along I-89 belongs to the Moretown Landfill, one of two commercially owned landfills in Vermont. (The other is in Coweetay.)

Tom Badowski is general manager of the Moretown Landfill, which takes in about 250,000 tons of waste each year. (For some perspective, the average Vermont house generates about a ton of trash per year, he notes.) Methane is a natural by-product of the decomposition of all that waste. At the landfill, the gas is then captured through scores of horizontal and vertical gas-collection wells that have been drilled into the landfill. "The main reason we capture it," Badowski explains, "is for odor control."

Certainly that natural gas has to go to good use. Actually, Badowski points out, it is since 2004, the Moretown landfill has been generating 22 megawatts of electricity from methane — about enough to light 2800 homes — each year.

"We're pretty good at our [methane] collection that we've now have more gas than we can make electricity out of," Badowski adds. As a result, the company is applying to the Vermont Agency of Natural Resources (ANR) for a permit to install a gas-to-energy pipeline on the property. Badowski expects a permit will be issued later this year, with additional electricity generation starting sometime in 2013.

Since July 2005, the Washington Electric Group has opened a smaller gas-to-energy operation in Coweetay at Vermont's largest landfill. That facility is owned and operated by NEWSTEY, a subsidiary of Castle Waste Management of Maryland. Its electricity-generating plant has also been growing and now has five gas engines producing eight megawatts of power.



But why does some of the methane need to be burned off in the open air? Alan Sherman is program director in the biomass fuel supply department of the Montpelier-based Biomass Energy Resource Center. At his explanation, methane isn't generated in landfills at a steady rate, but one that varies depending on the composition of the garbage. Throw away some wilted cabbage, waterlogged beets or a mold-ridden loaf of bread, and you'll get plenty of methane. Throw away an old bicycle or broken toaster? Not so much.

When methane is allowed to vent into the atmosphere, it doesn't just stink like rotten eggs and piss off the neighbors. It also contributes to smog and global warming and creates public health and safety concerns. According to the US Environmental Protection Agency, landfills are the third largest source of uncontrolled methane production, and contributed about 17 percent of all methane emissions in the United States in 2009.

Another major methane source? Residential appliances. According to the EPA, cow belches and burps account for 5.5 million metric tons, or about 20 percent, of all US methane emissions. Can you say, "Pull up your flares?"

When the gas pressure generated in a landfill exceeds the rate at which engines are designed to collect and burn it, the facility must do something with the excess gas other than release it into the atmosphere. As Sherman points out, methane is a greenhouse gas at least 22 times more potent than carbon dioxide. So the preferred method of disposal is to burn it off and convert it to heat, water and CO₂. For safety reasons, excess methane cannot be easily stored and burned later. Flare stacks simply serve as a pressure-relief valve to prevent explosion or other damage to the gas-collection equipment.

Incidentally, if you ever noticed a faintly smelly air you drove by the Moretown Landfill on Route 2 or I-89, it was due to some initial smolder and gas-fueled during the start-up of the gas-to-energy system. According to ANR, its solid waste program has been working with the air pollution control division to resolve the problem, and complaints appear to have subsided. ☐

Outgoing as monthly column, about

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Public Money, Private Crime

In the fall of 2010, when the chance discovery of a nest of insurance checks revealed what turned out to be the largest misdeed in Vermont history, it all went left, right. The paper trail led straight to the criminal: Joyce Bellavance was siphoning massive amounts of cash from the Hardwick Electric Department, where she'd worked for 33 years. The numbers emerged — \$14 million (later revised to \$16 million) over 10 years' time — as well as details about the lost Pottery Barn furniture, Susan Harbor Club wedding, a Boston condo worth nearly \$400K.

Then come the indictment: 13 charges of wire fraud and money laundering, to which Bellavance pled not guilty. And the *denial*: Joyce's husband, Marc, claimed he didn't know. Asked why she did it, Joyce didn't know, either.

Behind closed doors in Hardwick and the 10-hour town HED server, mystery may have been solved. Tradespeople would have whistled for years over the long-shuttered institution of the Bellavance home, may have nodded at the prices ticked together.

But outside the well-attended public meeting called by Hardwick Electric shortly after the revelations, a town not known for keeping its spouses to itself was doing just that. Someone told me that falls viewed the whole thing as "a human tragedy." Another said people felt bad for the Bellverages' daughters. A rumor circulated that the hair stylist opened her doors early so Joyce could get a haircut without showing her face on Main Street.

The Hardwick Gazette reported the story exclusively. But the letters pages, which overflow with gossip about town, large and small, recorded only one about this.

Until the sentencing, the paper did not publish a photograph of Bellavance.

How to explain this silence? Most obvious: The Bellverages are a large Hardwick family: they have 19 listings in the 2010-11 phone book (including Joyce's), many of them couples. Joyce is a Darling — another important someone in these parts. Like a large percentage of people in Hardwick, Joyce and Marc Bellavance are related to a large percentage of other people in Hardwick.

The Bellverages are, moreover, from the right side of town. Joyce had a good-paying job with benefits and a pension. Marc was regional director of Ashcroft Hardwood. Their house overlooking Middleville Pond is hardly Versailles, even with the publicly funded Pottery Barn furniture to it. But you could do a lot worse in Hardwick.

At this writing — *After Joyce Bellavance's sentencing* — the Hardwick Establishment is still keeping its ranks, and its mouth, closed.

So who speaks for the injured parties — who include everyone on the grill as 31 Northeast Kingdom towns?

Mostly, the utility. At that first meeting, HED general manager Eric Werner listed some of Bellavance's victims: the church and the school, the marketplaces and homeowners. At the sentencing hearing last week, he noted that each of HED's 6,100 customers was out \$380 in the flesh. Warren Hill, vice-chair of the board, and the establishment increased rates, surely, "there have been discounts" because of it. Debbie Lawson, the woman who found the smoking check, recalled the "horror, shock, disbelief and sadness" everyone felt and the turmoil into which the investigation threw the office.

They were talking about an individual beyond of other individuals.

In a way, that makes sense. HED is a little governmental enterprise, bound in a little white clipboard, bookkeeping inside a little government, its lone member Board of Commissioners is appointed by the five-member select board. It's the rare Hardwickian who is not acquainted with at least one person connected with HED.

But the department isn't just a collection of individuals, as Judge William Sessions reminded the court and the public. It's a public institution, and Bellavance's public servant. He wrote, he declared, "whatever the impact for public institutions and public officials so that any public servant suffers."

So it is a mark of the popular disrespect of everything public that the only people swirling around here have been the bureaucrats who screwed up. That single letter to the Gazette did not condemn Joyce Bellavance. Instead, it scolded the HED board and management for its negligent oversight and proposed that the utility reset its bond insurance payment to the enterprise.

The writer had a point about the over-sight. Furthermore, when a million and a half bucks disappear on your watch, the honest response is to fill in your mind

— or make a paragonize thereof, Werner didn't.

Still, you could say that Werner had to stay put, if only to continue as the face of the wronged community, a role that nobody else was assuming.

Two kinds of community were in conflict — the community represented by a publicly financed institution disapproving an invisible, if crucial, community; and the community involved in the

AFTER JOYCE BELLAVANCE'S SENTENCING, THE HARDWICK ESTABLISHMENT IS STILL KEEPING ITS RANKS, AND ITS MOUTH, CLOSED.

relationships of interlocking families. Blood is thicker than copier ink.

In an earlier on, where transcription was punished directly by a community, Joyce and Marc Bellavance might have ended up in



LEAVING RUTWEGAS

A blue-collar city reinvents itself — and refutes its reputation

BY KATHRYN FLAGG

Let's talk about Rutledge," Jim Sebastian is sitting in a small table in Café Treve, Rutledge's best coffee shop — and only one, he insists.

Sebastian is 28 years old, bearded and friendly. His family goes back a long time in these parts: His great-grandparents emigrated from Italy and landed in Rutledge, the Sebastian family has run the Palace restaurant downtown since 1935. But Sebastian is Rutledge through and through.

Which brings us back to "Rutledge." "That's our word, not yours," Sebastian says. He's good-natured about it, but there's something in his. The Markle City has a chip on its shoulder.

Defiant, a lot resistant to outsiders and staunchly self-reliant, Rutlanders breathe at the pejorative moniker and its associated connotations. Perhaps with good reason. For decades, the blue-collar railroad town has battled a reputation as the softest capital of drugs and crime in Vermont. To outsiders, it's a gritty place — the part of Vermont where your tires might get dashed. Where you should lock your doors. Where, at best, there's not much to do.

Residents don't deny that there city has its problems. But that reputation? It's not out fair they say — or accurate.

These days, something is undeniably afoot in Rutledge. The city will look

ground this spring on a new downtown pedestrian market place, Green Mountain Pointe, on the verge of a merger with Rutledge-based Grand Vermont Public Service, is promising to make Rutledge the state's "solar city" with more solar power generated per capita than anywhere else in Vermont. Last month, the Community College of Vermont opened its brand new, \$8 million facility downtown.

Home prices are relatively low (that is cheap). And slowly, young people such as Jim Sebastian and Jacob Parris — who, at 21, owns Rutledge's best and only coffee shop — are returning to the city they once left behind.

Hirelli, and now rides and writes for a hyperlocal section called "The Express."

"There's a self-esteem issue in this town," Sebastian says. "We're our own worst enemy sometimes. You have to remind Rutledge that we have a lot to be proud of."

When he's not working, Sebastian is volunteering, for restoring Rutledge, or the Downtown Rutledge Partnership, or a new group trying to bring together young professionals in the city, or for homeless Rutledge. (That last one sponsors events such as plastic bag-free days — this, Sebastian says, is a city where

progress? There's no statistical myth to the perception that Rutledge has greater problems with drugs or crime than Vermont's other urban areas.

"The reputation — I don't see that image, and I don't live that image," says Christopher Lavers, the lovely, dark-haired and, by all accounts, extremely popular city mayor. "That's an outsider's view, and it's a real no-doubt city's view that I don't put my neck in," he adds. "And I say that with my eyes wide open to the problems that are... Vermont-sized urban centers is dealing with."

Statewide, Chittenden County led the pack for the number of criminal offenses committed in 2010, followed by Rutledge County. Crime in population, and offense rates, were higher in Chittenden and Windsor counties, with Rutledge coming in third, looking solely at drug offenses, the city of Burlington reported 147 cases with 81 per 1000 residents in 2010, compared with 87 per 1000 residents in Rutledge.

Now if the stats don't bear out the stereotype, there's no shortage of good stories to dispel about Rutledge's supposed crime risk. Among the more sobering is that of a breakup and assault that happened a week and a half ago, when two men from New York and a 20-year-old Rutlander allegedly entered a home and assaulted two women and a man using golf clubs and a knife.

The story plays into a narrative familiar in Rutledge: one that depicts drugs and their associated crimes, as an epidemic flooding in from New York state. But again, just and Rutledge don't always live up. The rumors that drugs are coming in on the New York Amtrak train (indeed, Amtrak) are just that: rumors, says



JIM SEBASTIAN, president of Rutledge Public Services

WE'RE OUR OWN WORST ENEMY SOMETIMES.

JIM SEBASTIAN

"sustainability" was still something of a foreign word as recently as 2008.)

For someone who means he was splitting time at high school — and who did leave for a time — Sebastian is knowledge in the grassroots movement that is slowly reshaping Rutledge. It's what more than one local calls a "pull yourself up-by-your-bootstrap" approach.

"Rutledge's not a really rustic community," Sebastian says. "It's still a work in progress."

The youngest Sebastian grew the family has a toy but decided it wasn't for him. Instead, he parlayed some sheep-eyed letters to the editor into a job at the Rutledge

Here's the first thing Rutlanders want you know about that "work in

Ignacio Walsh, executive director of the community justice organization Rutland United Neighborhoods.

Criminals aren't the only ones making headlines: The city police department has come under scrutiny too. In October, a sergeant was charged with and later convicted of misbehaving evidence and lying to police. Another policeman resigned after allegedly using inappropriate force on a man handcuffed in a holding cell.

In December, Chief of Police Anthony Rossi retired after months of debate among officials — who wanted Rossi out — and the police commission and rank-and-file officers. The city also placed two officers on administrative leave in December. Incoming Chief James Baker says he's managing a staff of 30 in a department that should have 35.

"I do think some of the negativity that has circled around the police department has led to some of the difficulties with staffing," Baker says.

City leadership and some residents see transparency when it comes to talking about changes in the police department. Roberto puts an upbeat spin on recent developments. "I think the police department is in a moment of transition, and that's a moment of opportunity."

Baker agrees, pointing out that, as the most visible public servants in a city, police officers should be ambassadors to the public. "If there's a perception that a city isn't safe, then no one is going to come to that city," he says.

Those perceptions come and go, says Walsh. But many who live in Rutland maintain that one of the biggest enduring issues is property crime fueled by drug habits.

Police say copper thefts are a problem in the city, as vandals scrounge for abandoned residential and commercial properties of their fixtures, pipes and wiring. Copper prices are down since they peaked in 2008, but the scrap metal still holds the promise of quick cash.

"It's very messy," Walsh says. Compounding the problems are thousands of unoccupied buildings — some who have left properties abandoned, and others who let their houses decay, ripe to a transient population and do little to discourage what Walsh calls "free-market traffic" meaning people come and go at all hours.

She and others don't dismiss the problems Rutland has with drugs and one addiction — much of it fueled by poverty — as a central concern in the region. But, notes Walsh, it's important to note that this is not a challenge unique to Rutland.

"I think that community also has a lot more positive things going on," she says. "I wouldn't have set down roots and decided to raise my family here if I didn't think it was a good place to live."

The story Mayor Louane would prefer tell outsiders is this one: Founded on a

idea by Rufus Towns — and the strip-mall development that characterizes that neighbor — the city has had to look inside its own borders for models of successful redevelopment. That neighboring development did come with heavy costs: Forcible the boundaries between town and city are unclear to outsiders, some city residents worry Route 7 sprawl unfairly overruns an otherwise idyllic historic downtown.

But Louane thinks the city will hold its own.

"Nationwide, municipalities are collecting back upon themselves and their urban centers instead of embracing the strip development and suburban malls that had been the norm for the past 20 years," he says. "We certainly aren't going to return to the 1950s where the local downtown were king, but there will be a resurgence."

Tooling around town in his VW wagon, Louane points out a few success stories. Among them is Pier Hill Park, the brainchild of Michael Smith, a local troublemaker. The network of trails is among the top 25 mountain bike destinations in the country — and anyone in the city can reach the park in about five minutes. Then Louane hunkers up the hill to the old armory, recently vacated by the National Guard and, according to the mayor, "haunted as hell." The city recently held a public meeting to discuss possible uses for the space. Louane golfed that back on the tee box. In both cases, he says, the trick is in seeing possibility where it doesn't yet exist.

That's where Rutland homes, such as Mark Foley's, step in.

"I got a little bullsh*t on Rutland," Foley says, grinning for a breath after a lightning-quick explanation of his latest plans for property development.

He leads a search through a mid-under-construction office space, ponded high above the junction of Center Street and Merchants Row. The 3000-square-foot office smells of paint and dust, and late afternoon light from the west lit the exposed brick walls and structural trusses and beams. Foley calls this the "loft" and envisions a multi-use space and coworking space for professionals — part business incubator, part networking hub. There are tremendous views, both down to the street and out to the mountains in the distance.

Here and there in Rutland, Foley is at the regional family business of loans and uniform rentals. More specifically, the Foley are major property owners in Rutland, with 14 large, historic properties in the downtown district. And, sure enough, once he gets rolling, Foley is "bullsh*t," and he won't be quiet about the beautiful downtown and the dynamic Paramount Theatre, where he is president of the board of directors.

"Every [place] has every street corner,"



Downtown Rutland

Leaving Rut Vegas **4/17**

Riley says, mopping in the mud the most common complaint he hears about the downtown. "But we have more square footage occupied this year than we did last, and more last year than we did the year before."

Next he pops into the Center Street Alley — right now, an empty, barren courtyard tucked behind the Paramount 115, an intimate space first developed in the late 1970s as an outdoor courtyard. It never really took off, though — private events don't fill through, and the space is underused. ("Horribly dysfunctional," Laven says more bluntly.)

After years of planning, and a nearly \$1 million remark from Sen. Patrick Leahy, Rutland will break ground on an overhaul of the alley this spring or summer. City developers such as Riley imagine it as a green, shaded public marketplace, bordered by cafes and little shops. Right now the courtyard is surrounded by the towering backside of buildings, including the theater and the seven-story Service Building. Riley wants some blueprints and shows how he plans to punch out the back of the building currently occupied by the Rutland Area Food Co-op. There will be outdoor seating for a cafe, he explains, and kitchen space for a new restaurant.

Finally, Riley leads the way to the intersection of West Street and Merchant Row, one of the busiest thoroughfares in downtown Rutland. On the way, he passes the Mulcaire, dropped square in the middle of the city. On the whole, west downtown happens any it could have been worse. Locating the retail giant in the Rutland downtown saved the city from an even

more pronounced exodus of shoppers to outlying developments.

Sell, Riley and others want to see a more vibrant local shopping scene. Every year some 175 million vehicles pass through the crossroads at West and Merchant, making it arguably the most desirable downtown location. But, as of 2013, Riley says, three of the four corners were vacant. Today all have tenants.

On one corner, already home to a women's clothing boutique, Riley envisions developing the Shops at Greyhound Square, competing food, electronics, and outdoor and sporting-goods stores.

Standing on the street corner, he talks about the great heritage of Rutland. "We're proud of it, and protective of it," he says, looking toward the downtown. Riley adds, "I think we're holding our own very well."

It's late afternoon by now, and shopkeepers are closing up. As a service hub for the region, and the seat for the superior and district courts, Rutland's downtown is well populated during the day. Riley notes: The truck will be convincing shopkeepers to stay open a little longer, and bring customers back downtown to shop in line

with remark gets at what may be the biggest problem facing Rutland. Not drugs, not an estate — or lack thereof — or even bigland, rentable properties. It's a matter of convincing.

"There's just a general feeling of being passed over," says Steve Tracy, who worked as the managing editor of the *Rutland Herald* in the late 1990s and early '00s. "It's part of the psyche."

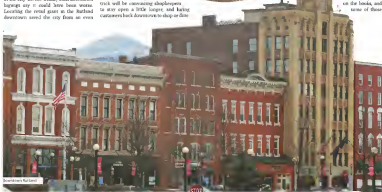
Take the case of the highway. Via

can't speed much faster in Rutland without hearing at least once about the interests that never came. The town pushed hard for a concrete interchange off 88 — some 19th-century speedway making up the western corridor of the state to better connect the city with the rest of the world. Rutland is still waiting.

It wasn't always this way. Rutland grew up in the 18th century, evolving from a small mill town on the Otter Creek into a bustling industrial center after the discovery of rich marble deposits in the region. The town arrived in 1830, and soon Rutland was the railroad capital of the state and one of the world's leading marble producers. The city still bears the marks of the turn-of-the-century boom times, in its street, talking churches and City Hall's stilted architecture.

But Rutland's heyday came, as all good things do, to an eventual end. The city's population has been dropping since its peak in 1970. Today, about 16,500 residents live within city limits — fewer than in 1930. The marble quarries shut down in the '60s and '70s. The railroad left. At one point in recent years, Rutland boasted the highest unemployment rate in the state. (These days, Rutland County's unemployment rate — 5.4 percent — is just slightly higher than the state average.)

The city has 160 vacant properties on the books, and some of those



residential and commercial buildings are abandoned and decaying, dragging down property values and trapping vagrants. The city is struggling to duck its odorous fate to deal with blighted properties. Drive Rutland's neighborhoods, and you'll find miserably stained houses, cobbled with wooden beams or windows, next to homes with broken windows and "No Trespassing" signs.

All this leaves Rutland in the position of every small, once-booming industrial town in America, crying around for whom next. Finding that thing — green energy? Local foods? Day labor? — and agreeing on it can be tough for a community divided between

WE POINT TO RUTLAND AND WE SAY, "HERE'S A TOWN THAT HAS REALLY PULLED TOGETHER."

PAUL COSTELLO

radio youngsters and a population segment that's critical to the town's change.

"It's that Yankee stubbornness," says Sebastian. "Change can be hard sometimes."

Where's come is this? That feeling of being "passed over" means Rutland isn't looking to anyone other than itself for salvation.

When Tropical Storm Irene hit, for no reason, a group of volunteers, including 29-year-old Katelyn Manger, rallied to create the Impromptu Restoring Rutland group. They took over a downtown storefront and began restoring supplies. Within a few days, they had a needed a pipeline for funding volunteers into neighboring, harder-hit communities.

"I've been, in the past couple of years, seeing such a force of younger community members trying to step up," Manger says. "We're trying to move Rutland forward in that positive direction."

She's not alone.

Back in Grafton, Jacob Pluta slips into a suit near the front window. He's not much used to sitting still three days, he bought the suit about a year and a half ago. At the time, Pluta, a Rutland native, was a young graduate of McGill University. He moved to Burlington but couldn't land a job there, though he considered opening a business in the bigger city, he says the

it's full of opportunity" — Pluta shakes the city is finding some momentum. "I think Rutland's on the up-and-up," he says.

The new look of Rutland Redevelopment Authority, former Dan Duffy, says the same thing, in economic speak he calls a "signifier" — and this time it's no upward spiral.

His friends in part to young entrepreneurs, so volunteers and to new blood in city government. At St. Mary's, Lorne joins that he's an "old man" around city hall. Those days the bond of adversity is sharing younger — a nice change of pace, says Sebastian from the meetings he attended



Left to right: Paul Costello is a volunteer office and workshop for the city. Top: From left, Katelyn Manger, Jacob Pluta, and Katelyn Manger.

studies were just too high.

The low barrier to entry in Rutland inspired Pluta to gamble on buying a business, and his customers made it pay off. "They've been coming in since day one," he says. "The town has been really supportive."

Pluta is too young to have known Rutland as it was. He does remember that the city of his childhood — in the 1960s — seemed a more promising place than the one he knew as a teenager. After years of empty storefronts — with their signs proclaiming "This space is not empty,

on fire moving back to Rutland in 2009.

"You don't see the board members like you had in the past who are active along through most of the meeting — I'm not joking — or just kind of, like, old-timers who are really out of touch, or people who don't show up," he says.

Could Rutland become a model for other small manufacturing cities, caught between measures of the city that was and visions of the city that could be?

Maybe, say small development experts such as Paul Costello, who helped jumpstart the "creative economy" conversations

in 2005 and 2006 that paved the way for Rutland's latest economic push.

"From a far distance out here in Montpelier Rutland is seen today to be a town on the move," Costello says. "We point to Rutland and we say, 'Here's a town that has really pulled together.'"

As executive director of the Vermont Council on Rural Development, Costello stepped in to guide the city's early conversations about revitalization. Those centered on the idea of developing the creative economy, which involves making a place more innovative and exciting for young people and entrepreneurs. It's what some in economic circles call "soft" development. Creative-economy projects may not translate into a new factory or dozens of new jobs, but they stand to improve a city's overall health and vitality.

Costello says that Rutland residents turned out for those talks in overwhelming numbers, with as many as 400 people at some meetings. The goals the city identified in the beginning — including recreation, a more pedestrian-friendly downtown, strong farm and food links and sustainability — are guiding the major downtown revitalization projects under way now. The creative-economy conversations gave birth to Friday Night Live, a popular summer street festival during which Great Street is blocked off for a few hours. After he talks, the city also started "Barnyard's first year round farmers market, which is among the most vibrant in the state.

Rutland boasts any such examples only scratch the surface of the energy the city is manifesting. They point with pride to the Gift of Life blood drive — this year, the second largest single-day drive in the country. There's the Halloween parade. There's the way the city turned an after-noon When a customer, residents say, the city pulls together.

"This town has a lot to give," Sebastian says. "After energy" means here, he built into this community and it's just a matter of harnessing it." ☐

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iWitness

Burlington Mac maker Jerry Manock remembers his old boss: Steve Jobs

BY PAULA ROUFLY

Jerry Manock's Burlington office is crisscrossed with industrial-design jobs that never saw the light of day: a hooded shoe with an adjustable blade, a "Cubist" bar ottoman, building blocks that DECA almost bought, and a model for the "number" a barroom-scale-like device designed to vibrate at a frequency to maintain ideal house density.

Any number of factors — timing, money, patent problems — can kill a great invention.

But Manock got at least one product right. In 1970, when he was 33 and Apple had just five employees, Steve Jobs hired him to a consultant to design the Apple II, one of the first personal computers in history to be successfully mass produced and marketed. Manock got credit for almost everything but the circuit board and the logo (which was engineered by Jobs' partner and Apple cofounder Steve Wozniak): the machine's "thermal management, the structure, the outside aesthetics, the color — beige. Pretend it's the color of the drop cap on a newsmag." Manock says, rattling off his contributions to the once-cutting-edge Apple II, which now looks like a yellowing typewriter on a shelf in his office.

Beside it sits the machine, self-contained, revolutionary Macintosh. A successor to the Apple II, it was the first personal computer to incorporate both a graphical interface and a mouse in a way that inspired the term "user friendly." Manock was part of the original team of a half-dozen workers who designed the Mac.

Both man and machine are Apple originals.

Manock first turns up on page 35 of Walter Isaacson's 627-page best-selling biography *Steve Jobs*, which was rushed to publication last October just three weeks after Jobs died of pancreatic cancer. Although Isaacson never spoke to Manock, the book reads like he did. About the Apple II, he writes, "Jobs wanted a simple and elegant design, which he hoped would set Apple apart from the other machines with their clunky gray metal casing. His effort was a local consultant, Jerry Manock, \$1800 to produce a such a design."

Manock says the deal was for \$1800, and has a letter signed by Jobs to prove it.

Isaacson goes on, "Manock, dubious about Jobs' assurances, asked for the money up front. Jobs refused, but Manock took the job anyway. Within weeks, he had produced a simple foam-molded plastic case that was unshattered and cooled, fireproofed. Jobs was thrilled."



Jerry Manock and his Mac

Such positive reactions were rare. As Isaacson documents, Jobs was an unsympathetic critic of many steps of the product development process from hardware functionality to the experience of opening the box. But he was satisfied enough with Manock's work on the Apple II — and subsequent Disk II — to hire him full time to coordinate management of product design.

For three and a half years, Manock and his colleagues worked under Jobs, perfecting the Mac. He witnessed Apple's early innovation, exponential growth and subsequent conflicts — including the one between Jobs and CEO John Sculley. Although Manock left Apple before

TECHNOLOGY

Jobs was ousted, he recalls, "The minute Sculley got the majority on the executive council, it was all over."

In fact, Jobs was just getting started. Apple went on to develop the iPod, iMac, iPhone and iPad. Last week, Apple finally overtook Exxon as the most valuable company in the U.S. From his unique vantage point, Manock had a clear view of a visionary entrepreneur who employed what colleagues describe as a "relentless direction field" to charm, inspire and drive his employees to do the impossible. Manock lists Jobs among the top five most influential people in the world, along with Gandhi and Jesus Christ.

Now could any Manock, now 66, is an Apple apostle. The sole proprietor of Manock Comprehensive Design has mastered no shortage of design challenges and for 21 years has taught a University of Vermont class on advanced product development. Art and engineering — and marketing — are compatible in Manock's world. His wife, Mary Ellen, and two daughters, Abby and Katherine, are all artists. Abby borrowed her dad's copy of *Steve Jobs* before Manock had a chance to do much more than check the index, confirm he was true and determine Jobs hadn't described her as a hero.

On a recent trip to Maine with her parents, "Abby read it all the way over and all the way back, and would all of a sudden start cracking up." Manock says, "Then she'd take me about three parts of it I was involved in. I loved her interest in it, and it was a sort of part of her heritage, too." The Manocks will have the truly hard Jobs give Abby on the occasion of her birth, almost 46 years ago.

These days, Jerry Manock is busy reading all his other Manock Apple paraphernalia — blueprints, business plans, confidential memos, color chips, hardware, project notebooks — to ship to the Wilson Valley machine in Stanford

University, where he is read a bachelor's and master's in mechanical engineering with a graduate focus on product design.

Manock suggested the cartoon came out to see what it got him, but a few weeks later, he said, "I started naming off some stuff." Manock says, "He said, 'We'll take it.'"

Not included in the shipment, Manock's memories of working alongside a future legend, and that first encounter after he moved his family to Vermont in 1985. That conversation — paced together from tales at his Burlington home and office — is completed here.

There were about five people in the company when he called me to come up to the Hockmeyer Computer Club at Stanford Linear Accelerator [Center] to talk to him about the design of the Apple II. What really stands out, I came up to a group of maybe four people that he was already talking to, who were kind of carried around him... I didn't just work his way around the circle, and when he'd come back to me, he'd pick up exactly where he left off. And I thought, Oh, my God. That really impressed me. He had a very quick mind and was very savvy about what was going on.

What I found later is they had asked a lot of other designers in Silicon Valley if they could meet that very tight schedule — this was November or December of '76 and they wanted to have multiple Apple II's at the West Coast Computer Faire in April of '77. I think a lot of other people, other designers, turned him down and said that's totally impossible. I didn't have that experience, so I said, "I'll give it a try" and quickly started building models.

I only met Steve's dad once. Wozniak, John and myself had spread my Apple II drawings on the living room floor at Jobs' house. He came home from work with his lunch box, and kind of stopped around us with a look on his face like, "What the hell is this?" Never said a word.

Steve would say things like: "I was just thinking, as my career I could be the CEO of two or three billion-dollar companies." Apple had just started out, and there was no talking of No. 1 or 10th.

Walking back from lunch one day, I said, Steve you paid me \$1000 for the Apple II, and it's getting to be more and more popular and I really think I ought to have a royalty on that. I ought to get, like, a dollar a unit, because \$1000 wasn't all that much. He never batted. He looked at me and said, "You're very good. But if you know how many we thought we were going to sell in the next two or three years... You're not that good." What do you say to that? He was absolutely right. How many millions of those things did they sell? You can't ask for royalties after you've

delivered the work, so it was totally stupid and naive on my part. And he was a really incredible negotiator.

I had just stopped working for a big company. I wanted to be on my own and my own schedule. Then, like, 75 percent of my billing was to Apple. So I said, "Look, this is crazy. I'll join you, but I only want to work half time. Twenty hours a week. Well, I wound up working, like, 40 hours a week, for half pay. I did that for about six months. I thought, This is really stupid. When I signed the papers as a full-time employee, I was No. 246. I always tell people I could have been No. 4, which was worse, like, \$45 million when they went public. But instead, I wanted my \$20 an hour consulting fee.

We still have Apple stock, but it's not the original. The house of that stock went from a penny a share to a dollar when it went public. You can imagine some of those tech guys in the lab, with just a high school education, were given maybe a thousand shares of stock when they joined. Those kids were all at a sudden worth millions of dollars. The IRS said, if you exercise the option, it's just like earned income. You have to pay taxes on it. All of a sudden those guys were getting tax bills from the IRS for, like, \$100,000. They didn't know what to do... I wrote to the IRS and said, "I'll try to pay you quarterly." They wrote back and said, "they'll all owe or go to jail." This was serious stuff that we were lucky.

Steve was a really good motivator — of groups. He wasn't necessarily good one-on-one. He wanted to see what was going on, so he'd come up behind with no warning and say, "What's this piece of crap?" I'd start trying to explain, "Well, I had to take this into account and also that..." and get all tongue-tied. He'd just get disgusted and walk away. A lot of people took that as a negative criticism of what was being done and then they would change it, and then they'd get fired.

My belief is that he wanted interaction. But he was too young to really know how to ask for it. So I'd take a day or two to

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prepare, then go back to his office and say "Steve, when you came by the other day, I wasn't able to tell you those things, but that is why I did what I did." He'd look at all of it and say, "OK, that's fine. That's great. Keep going."

I can remember a meeting, with a hat most have been 50 or 60 people for an Apple project. The manager of the peripheral division did a critical path analysis of how long it would take to do it. It was maybe a three-year time frame. Steve came in and sort of looked at it and said, "I want it done in nine months." We all knew the analysis going in. When we walked out, we looked at each other and said, "We just agreed to do it in nine months. What happened?" Of course we did it in, probably, 10 months. He had this way of projecting that vision his "reality distortion field."

Steve invited 10,000 of his closest friends to the Apple III kickoff party — at Disneyland — and the computer started having intermittent problems. It would break out and come back on. Everybody was blaming it on my thermal management. Finally we realized it was the circuit board. It was the last one that Apple had out by hand before the computer made sure the fans were there. Steve called me into his office one day, and I was expecting to get fired because of all these Apple III problems. Instead of that, he said, "This was a big problem, and I'm really unhappy about it, but I'm not going to fire you. I want you to join Jeff Rubin on his Macintosh team." That was the closest I ever came to getting fired.

Jobs wasn't in favor of focus groups, which were very popular at that time. He'd



say, "They're going to have their knowledge on what exists now. I know what is going to come five years from now, and they're not going to understand it."

His genius was in synthesizing different technologies and putting them together to solve a problem that you didn't know you had — a couple of years out. Apparently, before he did, he laid out four to five years of product-succession plans.

When somebody asked him what kind of market share he wanted, Steve was famous for saying, "I want it all. I want 100 percent."

Steve's probably directly responsible for the experience of opening the box. The first thing you'd see was a plastic box that said, "Open me first." Graphic pictures showed you how to get it down on the desk, take the end of the cord and plug it

in. Then the computer was programmed to come out and smile at you and lead you on to the next step. It was all part of the design of the product. Packaged experience. That's consumer engineering. You don't have responsibility for just one part of the product. That was Steve's vision.

The whole boss of the class I've taught at UVM for 21 years is a rigorous product development, which means consumer

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looking at all of these things: the architect, the engineering, the marketing — which is what we were doing in Apple. Not necessarily purposefully, but everybody was just thrown together. I would walk through the software place and look around and see what people were doing — walk through the marketing area. I had my drawings all on the walls, so anybody could come up. There was a real pencil hanging there. I'd say, "If you see something you don't like, it's a problem — I don't care whether it's a junior or Steve — write the correction, circle it, put your phone there and I'll call you and we'll talk about it."

I have a consultant upstairs (that says, "50 hours a week and loving it? At the end of the Mac project, when we were under pressure to release it, [the room colleague] heard Steve come in a party and he had dressed out the TV with cooking tape, and said "50 hours a week and loving it." The long hours were motivated to some extent by Steve being very generous with bonuses. I also have an Apple Here model. People were recognized for contributions. He was very good at doing that.

A lot of the people at the end of the Macintosh project had really serious problems. The engineering manager, between the stress of getting that project out and the Apple-Jobs battle, was called into the executive conference room and asked, "What do you support?" He said, "Well, I work for the Macintosh division, and Steve is my division manager, so I support him." And so they said, "Well, you're fired." Just like that. He got in his truck — he was married with two daughters — and just disappeared.

Macintosh's big claim to fame is, he could take an integrated circuit that was meant to do one thing well he would hook it up differently so it did three things. Unless you've learned your fingers on the soldering iron, you don't know if that's work. I've always been an advocate of hands-on learning.

Had shop classes in junior high. I had wood shop, printing shop, electric shop and wood shop. And in high school, too. I was learning how to screw things together, or apart. How things worked. I don't think that's disappearing anymore.

Nowadays you can design something in 3D, have photorealistic rendering, cut shadows and specify "This is metal. This is wood." You can come up with a picture of

it without ever touching a physical thing without ever building a model to hold in your hand. To me, that's really dangerous.

I get really upset when I'm writing down and then see three young people walking toward me — all with their heads down. I try to make eye contact in my halls, good morning, and nothing. The disconnect there bothers me, and that's going to get nothing but worse. I've got my iPhone and GPS and news anytime I want it. But my mindset as I'm not married to this thing. I don't have to look at it every five minutes. I can kind of use that third eye for what I need. I feel pretty balanced that way. And I've made a conscious decision not to go with all the social-media stuff because it takes up too much of my time. I can't read a book. I can't sketch. I can't go to movies if I'm constantly tweeting somebody.

When the iPhone came out, I sent Steve an email saying, "Why don't you just buy your own communication satellite to have a worldwide cell network." AT&T has the iPhone in Vietnam, and we use Verizon. His response was "Thank you, Jerry."

Harry Ellen and I went to California — it must have been 10 years ago. We went to the annual meeting, unannounced, and met in the fourth row. The executive staff came onstage and they sat on their little stools, going through their business. Steve looked over at us and he did a double take.

I thought, Well, that's really nice. Having said so. At the end of the meeting, when they asked if there was any more business, Steve said, "I have some business." He said, "I just want to acknowledge Jerry Manock." And he told of our contribution, being on the Macintosh team. Everybody stood up. It was a standing ovation. He didn't have to do that.

To me, basically, [Steve] was a compassionate person, who had super high expectations and tried to get the best out of everybody. He had a vision that we couldn't deal there. People took the creativity it gave them and added their own, and made it fit, which is really rewarding.

I was really happy to see the picture on the back of the book with the original Macintosh on it. That's how I remember Steve. ☺

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Ellen Crogan, Esq.
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Neil Rodas
nrodas@njmediation.com
802.333.0850



In Vermont, we read a lot of poetry about Vermont. From Robert Frost to David Shields to current poet laureate Sydney Lea, poets have found rich and rare material in the state's landscape, culture and contradictions. But Vermonters – even poets – apparently do go elsewhere. In recent collections, two writers at different stages of life tell us what they found there.

Travel is the dramatic thread linking the lyrics and occasional prose poems in Neil Shepard's *(T)ravel/Un(t)ravel* – a title that may confuse readers unfamiliar with grad-school-teacher wordplay. The idea is to read the word "travel" and its opposite inside the word "travel" – and to consider how experience in foreign climes, which is supposed to enrich and build us, can unravel us at the same time.

Of poets where "the news is nothing but our news," Shepard registers a different, moral kind of claustrophobia at the *unravel*'s denial of past and present harm.

In verses about the Marquesas, he unravels more voluptuously – letting his muse revel in the too-muchness of the tropical landscape, then dreaming himself into the native spirit world "of dissolving souls / that smudge the light."

Time unravels, too, when Shepard visits the haunts of dead geniuses

Roving Poets

Review of *(T)ravel/Un(t)ravel* by Neil Shepard
and *The Day Bat* by Edie Rhoads

BY MARGOT HARRISON



"You've seen them travel in the other world / you saw them view," Shepard writes of voyagers returned from afar, under title poems that open the volume, too. "Perhaps you're like the voyager, too – / the path thought she, and dropped in a lone boat, / suggests on a plea of neediness."

In another poem, "(T)ravel/Un(t)ravel," Monkey Forest Road (Ustad, Bali), Shepard describes walking under monoliths acting beside his wife and grating himself up to venture into the shattering chaos of the Bali marketplace, a black and a world away. "How will I arrive there assembled and prepared?" he asks. "Or will I always arrive unsorted and fearful, / my meditations unsorted?"

It's refreshing to read a well-traveled poet who acknowledges culture shock, rather than posing as literary cosmopolitan. (Shepard, the senior editor of the Johnson-based *Green Mountains Review*, currently splits his time between Vermont and New York.) But the unraveling he describes in *(T)ravel/Un(t)ravel* is not just the winning of sheltered Americanness confronted with public sexual slaughter and defamed voyagers. In "Crisis Decease," a poem about living in an ill-fated suburb

Shakespeare's *Antony*, Keats' house in Hampstead Heath, Wordsworth's Mount Snowdon, Marlow's garden at Geneva, its "Willow on the Footings of the Nile," he locates carefully as a modern Marquisian explains what the whale may get wrong.

All those international goings feel a bit distant, truth be told. The fewest allusions are in place, the ironic, historical consciousness functional, but we don't feel the poet "unraveling" (or unraveling the textures of art and life) as he examines the traces of those who sang their songs before him. The closest Shepard comes to breaking through his own contemplative calm is perhaps in "Painting on the River," where he watches students row the river race frequented by half the humanities of English literature. Could it be that the "old poets ... postured / here as widely" as these college undergrads? As he surveys the scenes of collegiate Rymis, Shepard releases his inner cosmopolitan. "Oh, how much like you, youth, / gazing / over the water before you fall in and drown."

Shepard's situation from the blooded, overwrought youth of the great

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House of Cards

Theater review: The Clean House

BY ERIK ESKILDSEN

Diverse cultures throughout history have embraced the healing properties of laughter. That is the brilliant proposition of *The Clean House*, Sarah Ruhl's 2005 play, not just any play will do. Only the perfect play will cure her illness. Now if she could just come up with it. That effort, directed in the Vermont Stage Company production of *The Clean House* currently running at Plymouth, is a heady linguistic masterstroke.

In her directorial debut as VSC's new producing artistic director, Cristina Alvez distinguishes herself as resourceful and astute here. That is a funny, clever play that its humor derives from the complex interactions among characters struggling with their emotional circumstances. Under Alvez's direction, the show wields this messiness into a lively comedy that celebrates humor's power to lift us out of darkness.

A finalist for the Pulitzer Prize in 2006, *The Clean House* is a masterpiece of uniquely accidental scenes and prologues. The main character, a Russian social activist, Masha (Diana Madrentz), is a would-be stowaway coming to mourn the recent loss of her parents — "the lens on people is broken," she claims. Her mother lovingly laughed to death at one of her father's jokes, whereas he killed himself. Masha's black attire contrasts with the stock-white furnishings of the American home where she works and lives. As she mopes alone, making her best to come up with the perfect play, her preoccupation prevents her from noticing her duties — such as the dinner of Lane (Drew Blick), one of the named suspects who employ her.

Lane struts about in a cream-colored pant suit — an arrogant posture of competence and order. But she can't move her mind to do her job and she appears blind to problems in her own marriage. Enter Lane's wife, Virginia (Chloe Williams). Despite her Bryn Mawr education, Virginia has demoralized herself to fully that, once she has completed her daily cleaning regimen at home, she can't think of anything else to do. The moral and psychological boost she derives from house cleaning drives her to Lane's house, where she volunteers her services to Masha: it's a perfect assignment. Next, Tony (Liam Riley).

No sooner has Virginia taken over Masha's chores does the real dirt in *The Clean House* is unearthed. It's a potent mixture of loss to which Masha, Lane and Virginia all contribute. Masha has lost her parents, Lane realizes that she has

lost her husband, Charles (Paul Tighe), and Virginia acknowledges that she has lost her sense of purpose. These realizations are thrown into harsh relief when Charles bursts into the house with his newborn son, Mateo. Ana (Alexis Kaplan), one of his best caregivers.

What follows is a comic meditation on love, life, death and laughter's transcendental consciousness on human existence. More than anything, the objectivity of medical science versus the fated union of

strong performances from every member of her cast. Most notable is Madrentz as Masha. Her calm demeanor and deadpan delivery, adorned with a quirky perfectionist Portuguese accent, can be chuckle-inducingly every time she opens her mouth. The more gravity she provides her talent to channel the perfect play, despite knowing it may kill her, the more emotional her character becomes. She could be mourning the fate of a world deprived of this magical script as much as the loss of her parents.



DIRECTOR ALVEA HAS ELICITED STRONG PERFORMANCES FROM EVERY MEMBER OF HER CAST.

two lovers, the blossoming of love versus the dying of coffee, and the quotidian house when daily laundry hangs everywhere.

Scenic designer Jeff Madrentz's set renders two different domains, environments — the aforementioned upper-class living room and, later, the front porch of a suburban seaside house — with a level of verisimilitude that defies the confines of the Plymouth space. John H. Forbes' lighting design incorporates projections on the stage floor — Portuguese phrases and object motifs — that, while interesting to spot, were not clearly visible from many seats in the house. One suspects his intended effect was not fully realized in this production.

Technical considerations aside, playwright Ruhl's storytelling skills are on full-on display from scene to scene. *The Clean House* conjures the kind of awe also undergone when one's most intense death, such as the black slide that Lane must take in her cart for lack of a proper gravestone, appear to reinforce the work's themes.

Director Alvez, too, demonstrates solid control of her material. She has shared

with Charles a marriage only over the moon, passion for his new lover, guaranteed by a few well-timed comic strokes, such as when he rationalizes the union with a reference to Jewish law (neither he nor Ana is Jewish). Upside can run a little hot onstage, but in *The Clean House* he stays in the groove.

Williams has raised a reputation for consistency and energy, and that production showcases her keen theatrical instincts and comic timing. To be sure, her Virginia is a bit over-the-top — maybe those furniture-polish fumes are taking their toll. But Williams doesn't risk her character's consistency so far over the top that she can't turn back to express credible angst, anger and a girlish infatuation with her brother in law.

While spirited, well-rendered performances energize *The Clean House*, the many scripts hat in the second act — along with some characters — and taken on a less-than-stellar contrast with its crisp first act. In those spots where it becomes useful, the play's comic better also defers to its central complexities — as Lane and Charles' marriage in Ana's physical health — beyond the work's more serious end. Madrentz assumes a supporting role for a stretch, and her diminished presence is conspicuous.

There are other minor inaccuracies in the play's overall tone. Ruhl's humor is rich and resonant throughout. *The Clean House*, but a few magical end-of-scene bits and sporadic moments of utter absurdity come across as easily comensated than integral. Lastly, both mad and marriage in this play — the poles illuminating deeper truths — but some moments feel more like gaps.

Any comic voice is bound to falter once or twice over the course of a routine, especially one the length of a play. Ruhl's refreshingly original comedic vision, however, never wavers. In this work, skills on its pen by poignant journey. That Alvez has chosen *The Clean House* for her VSC directorial debut notes the talent, sensibility and technique on which she can draw so because of the bulk of the company. **B**

As the frosty doctor Lane, Blick winks a mannered emotional line between desolation and rage. This allows her to become a likable case when news of her husband's philandering hits, but also to show compassion when moments appear to have acted as a healer. As Charles' parent, Ana, Kaplan comes in shuffling, comic appeal — her long stare seems an extension of her personality. Her complex persona shuffles up the ordinary world of *The Clean House*, forcing to the fore some of the play's more poignant questions about living life to the fullest.

Alvez's directorial skills also find expressive expression in Updell's turn as Charles and Williams' portrayal of Virginia. Until this production, those hard-hitting talents were quantities better known to Burlington audiences than to newcomers Alvez, so it's worth noting how successfully the director has drawn on their signature strengths.

The over-the-topness Updell brings

1 The Clean House directed by Cristina Alvez, produced by Vermont Stage Company, through February 11 at 111111 Plymouth in Burlington. Wednesday through Saturday at 7:30 p.m., Sunday at 2 p.m. Tickets \$27-\$30. Info: 802-888-1111, vstage.org

In the Company of Meat

Vermont Meat Company spreads the joys of the flesh

BY ALICE LEVITT

Jacob Finson needs a new phrase. "My Android screen is not necessarily doing so well," he says. Plenty of other 29-year-olds have the same problem, but not for the same reason: Finson's Marrow pig grease for baking dishes.

As an armed pig man, the facility manager of the Mad River Food Hub knows that's an occupational hazard. He describes himself that while breaking down a hog from Van Trapp Farmstead for self-marbled cuts that he and the Hub's founder, Robin Morris, will share with potential clients. The five other pigs delivered earlier this week will go to another of Finson's projects, the Vermont Meat Company.

The VMC is the baby of these meat lovers: Morris, an English transplant and former chief financial officer of American Flitcher, who possesses the market niche; Finson, who brings the butchering skills; and Lucy Nagy of the Mad Tern in Winooski, who's currently the company's sole owner. Finson is volunteering his efforts for now, but Nagy says his sweet equity could soon make him an owner.

All that is in service of a lofty goal: conquering Vermont, then the world, with high-quality Green Mountain-grown meat. Nagy hopes to expand to larger markets, including southern Vermont, as soon as a week from now. "We're not going to stop until the state is saturated with sausage. We'll make our state 80 percent meat," he jokes.

Spicy chorizo and tangy garlic and breakfast sausages from the VMC appeared in some local markets not long after the Hub opened last October 17. They're based on recipes that Nagy and Finson created together, but what makes these sausages unique is the pork.

The pig Finson is processing right now is a very special one: the whyley product of Van Trapp Farmstead's One chosen. If Nagy gets his way, Vermont will be known one day for its whyley-fled pork, the same way Spain is celebrated for its acorn-fed jamon ibérico.

According to Finson, it's easy to taste the difference. "The whine is so rich, it's so much higher," he explains. "The ham, you could convince me, you could shoo. The shoulder, you could convince me,

were beef. That makes all the way throughout."

Translation: The pigs' diet yields juicy meat with an almost creamy texture. The hogs currently live stress-free from pigs raised at Jasper Hill Farm in Greensboro, where the cheese-making Keller family has enjoyed dining on whyley-fled pork for several years.

The first step in introducing the world to this delicacy is expanding VMC. The sausages — currently sold at Montpelier's Hanger Mountain Co-op, Winooski's Mohrman's Market, and Bellows Falls Market and City Market in Chittenden County — are just the beginning. Once the state has accepted the 19th's HACCP (hazard analysis and critical control points) plan for a smoker, probably in mid-February, the company will add bacon to its product line.

Finson and Nagy know the rubbers will be fired with local maple and not too sweet, but beyond that, Nagy admits, they're in the planning stages. "Jacob and I still have to have our bacon-off," he says. "Then we'll decide on our recipe."

A spicy Italian sausage is also on the planning board, as is a breakfast. Finson says he's "obsessed" with kielbasa and hopes to introduce one when the smoker is up and running.

Morris hopes the Hub's kitchen and meat-fabrication rooms will have USDA certification within three months — Finson has been busy writing applications. When that happens, says Nagy, the company will seek to sell its meat in New Hampshire and Massachusetts before considering further expansion.

Morris says projects like this are exactly why he created the Mad River Food Hub. In northern Vermont, the Vermont Food Network Center, which recently opened in Hardwick, specializes in vegetable products and dairy-based items such as Jasper Hill Farm cheese. It also has a history and equipment for larger-scale production. In his region, though, Morris identified a need for meat processing.

He considers VMC the center's plot most program and couldn't be happier with the way it links several aspects of the local food system. "It's a partnership between the farm, which is this



JACOB FINSON

BY THE COMPANY OF MEAT, 30-340

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SIDE *dishes*

BY CORIN HURSH & ALICE LEVITT

Starting Fresh

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With the legislative session going hot and heavy, folks under and around Montpelier's golden dome are sure to be hungry. This month, they'll have a new option for breakfast, lunch and dinner when **GLAZED SLATS CAFE** opens in the turn-of-the-century building at 100 State Street, last occupied by the **THURGOOD THAYER**, which closed in 2008.

According to general manager **DAVID WOLFE**, who also helped to open **CAROLINE'S FINE DINING** in Jericho, he and owner **ATHENE TSAI** are working hard to make the café a departure from Thayer Tavern's "smoke-filled backroom" atmosphere. "We just want a really comfortable place for people to have a little brunch, have a little breakfast and something a little bit nice for dinner," Wolfe explains.

Chief mixologist Ross has been covered with a seasonal menu of drinks crafted from local ingredients. Diners can start the day with antibiotic sausage biscuits and gravy, a lighter take on the traditional Southern dish, with a spicy sauce-filled with parsley. "It's something a little different than your average track stop," Rosselard says.

Lunch includes a porky du jour, corned beef on rumbledye and mustard on focaccia. At dinner, there's lamb shank with red wine demi-glace and scalloped potatoes — a dish Rosselard says typifies his simple but elegant oeuvre. "So much food today is overdone, with too many flavors going on and too much stuff on the plate," he explains. "I want to bring out the products. I'm using so many so really understand the product and not have it muddled."

Contractors are hard at work building a new open-plan kitchen and full-service bar. Wolfe hopes to start bringing testers in with soft openings announced online in upcoming weeks. Once **Glazed Slats** is fully open by the end of the month, he thinks it will attract guests not just from the Statehouse but from across Central Vermont and "even as far as Burlington." Time to plan a trip.

— A.L.

The **HOTEL VERMONT** may still lack walls (it's due to open in 2012), but that won't stop

its owners from throwing a party this weekend behind the hotel's future site, complete with an ice bar, cocktails and electronics.

On Thursday, New Hampshire ley artist **Jeff Day** will be go carving maple toys to adorn two bars (and an ice ledge), a tent and a fire pit in the outdoor courtyard that the hotel will eventually share with the **Marrion Courtyard Burlington Harbor**.

Guests can pair boden a Long Trail's Hibernator or Blackberry Wheat, or

craft cocktails made with Vermont Spirits Gold Vodka, with a zircon from Lake Champlain Chocolates and soups, sliders, breads and spreads from the kitchen of the **Marrion Burlington** as **one** will be on hand to spin tunes.

Tickets are \$20 and available from hotelvt.com.

— C.H.



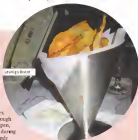
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Crumbs

LIFE/STORY FOOD NEWS

Tucked behind the bar of **LAUREN'S BISTRO** is a secret, a stairway that leads to the new upstairs bar, which opened on Tuesday. The art-deco décor amplifies the speakeasy feel, but anyone who can ascend the nine staircase needs no password to enter, starting at 5 p.m., Tuesdays through Saturdays. The upstairs stays open, like the downstairs, till 10 p.m. during the week and 11 p.m. on weekends.

General manager **BOB CROWSON** says the lounge was built to handle the overflow of diners waiting to be seated downstairs. But it's likely to become a destination itself, with a menu that includes fun bar foods not available at the restaurant proper. Kettle chips are served with duck fat and come with a sensational truffle soft for dipping. French onion bites offer all the best parts of the **Lauren's** signature soup, sans broth. Diners seeking a light snack before heading downstairs will find character in plans, crudités and more.

During **Lauren's** popular Sunday brunch, the upstairs offers a treat of its own. An array of special **Blondie Mays** accompanies a raw bar. Those looking for a meaty whole-up call can try a Mary made with basil, bacon and olives or a fish with pepperoni.

It's not easy to find tea in Vermont, but **YVONNE ORRIS**, of **VERMONT TEA COMPANY**, has plans to change that. This Saturday, the Montpelier-based baker is holding a tea tasting at **WHITE ROCK FLEECE & PUB** in Woodbury from 1 to 4 p.m. With more than seven flavors, including pumpkin and cranberry, her products are already a hit at **HUNTER HIGHLAND CO-OP** in Montpelier and **WATERLOO MOUNTAIN FOOD CO.** in Waterbury. "It's a love-or-hate thing, because of the company's history, but I want any that the majority of people who usually try it really love it," says Orris, who also sells the tea at her two work places, **White Rock** and the **deli at PLAINFIELD FARMHOUSE**.

— A.L.

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In the Company of Meat 47-53

case is Van Trapp Farm, Natcha (Vt.), of 200-anniversary Why-Fed Pigs), and the Vermont Meat Why-Fed Pigs and the Food Hub." Morris says, "All these four organizations are making these products happen for the consumer. We wouldn't lose that fact that there's a consumer that makes all the companies that makes it possible."

Morris made one of these connections when he decided that Nags, whose authentic burgers is just across the street from the Food Hub, could be the perfect upstate answer. Nags is, in turn, recommended Finson as a potential supplier. "Jacob brings a unique set of skills," says Morris. "Not only does he have slaughtering and butchering skills, but good all-around knowledge of food and food processing."

Luckily, Finson also knew a thing or two about butchering. He and Morris did most of the Hub's construction themselves, finishing in August. Finson describes the time as "a blur of sweat and concrete grinders," but he's glad he now knows every nook and cranny of the facility from the kitchen to the two meat-processing rooms.

That familiarity comes in handy when he meets customers, such as Joe Riley of Essexville Ridge Farm, who was making soups last Tuesday at the Hub to sell at area co-ops and the Vermont Farm Shop. The share-and-share-alike aspect of the Hub was apparent as Finson cut and ground pork chunks for Riley's pork-and-beef-black-bean chili. Riley is producing the state's first "legally" packaged meat soups, thanks to a HACCP plan Finson wrote.

Finson also lent Riley some advice. The chef never had to let a customer's schedule and couldn't replace it at Shaw's just a few feet away. Explains Finson, "When you're making something product, you have to use the time stuff all the time. I can't just run out and get jamper because it runs out."

That is all new to Finson. Until now, he was a passionate meatworker/butcher. "This is my first time having this actual employment," he says. "It's nice to do something you know to do. I was a painter, butcher and butcher before this. It took a lot of things away for my health, basically."

Chef among these butchers was running his own heritage Jacob sheep — for meat — and running as an farm slaughter service with his brother. The pair grew up in the White Mountains of New Hampshire, slaughtering six pigs a year with their chef father and breaking them down in the garage. Today, the brothers' customers include Crag Farm chef Tim Brown, who acquires his pork for roasting him that he shares with friends and family.

Finson was working as a butcher and "diner tender" at Ghorie's in Morphew when he became acquainted with Nags, the chef at Three Penny Taproom. The two struck up a friendship, largely based on their affection for the other's white meat.

Later in 2000, Nags left the Morphew bar to open his taproom, an homage to the Mexican flavors of his native southern California. Meanwhile, Morris had just convinced his former employer, American Flatbread's George Schenk, to sell him his walk-in freezers. These were the backbone of a project close to Morris' heart — a place where Mad River Valley farmers could make value-added products.

"It's about maximizing the income you could make," Morris says now. "When you come into a kitchen or meat-processing facility, you can double and triple [the producer's] value. It's an all-around plus, plus, plus."

Even as the VMC expands beyond being able to rely on the state's small haul of white pigs, it will continue to sell 100 percent of its meat from Vermont farmers. "We very well could buy pork from

**IF NAGY
GETS HIS WAY,
VERMONT WILL BE
KNOWN ONE DAY
FOR ITS WHY-FED
PORK, THE SAME WAY
SPAIN IS CELEBRATED
FOR ITS ACORN-FED
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SIDE *dishes*

CONTINUED FROM PAGE 38

Let the Lager Flow

TRAPP FAMILY LODGE BREWERY PLANS HUGE EXPANSION

Craft beer is as hip as happy at the moment, but the American thirst for lager is still a powerful one — so much so that the Trapp Family Lodge Brewery is planning a \$10-million expansion of its 18,000-barrel-a-year facility. The eventual aim is to produce 50,000 barrels of its suite of Austrian-style lagers. Since brewer **ALBIN VAN ANRA** began making out the elegant lagers, Vienna and Dunkel lagers two years ago, the beers have been snapped up by roughly 70 bars and restaurants in Vermont and New Hampshire, and demand now outstrips supply.

The reception was extraordinarily positive, in part due to the fact that there had not been a beer of this type available. It's the only Austrian beer brewed in a microbrewery that I'm aware of," says **JONAH BEN TRAPP**, the lodge's president and general manager. "We felt that, based on that acceptance, we should expand this



Seen here: Trapp, the President of Trapp Family Lodge

and turn it into a regional brand."

Regional, and possibly international. To meet some of the project's estimated \$10 million cost, van Trapp will soon head to Shanghai to seek investors at the Invest in America show later this month. Van Trapp eventually hopes to make use of the government's EB-5 Immigrant Investor program, which offers permanent U.S. residency to foreign citizens

who make significant investments in the U.S.

That could mean Trapp's beer will one day flow far — very far — from the woods behind the Delikatery, where the family will break ground on the new brewery later this year, permits allowing. "Our spring water is just

perfect for brewing beer," says van Trapp.

Not taking part in the expansion is Van Anra, who chose to leave the brewery this week. His assistant, **JOE SMITH**, has become Trapp's head brewer.

— CH

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out of the state or even out of the country, but it's important to us to keep that agricultural sustainability going in the state," says Nagy. "That's our No. 1 goal."

"Absolutely it's the best you're going to get, absolutely. That goes without saying."

Nagy foresees eventually having two separate VMC lines: one featuring sausage and bacon made from conventionally fed Vermont pigs, the other specializing in cured products made as pancetta and gammon cured from the whey-fed porkers. The latter line will expand as more whey-fed pigs become available. It calls for special curing facilities, necessitating another HACCP plan and lots more work for Finner.

Meanwhile, the largely self-taught facility manager will help farmers turn their animals into food and potential profit, whether they're goats from Tinney Farm Creameries in Danville or pork from Watersfield's Vermont Yak Company. Besides breaking down animals himself, Finner teaches farmers to do it, using his own body as a living, breathing cut-of-meat chart. "I worry sometimes that I'm teaching people out when I explain where butts are coming from, not having a cut sheet readily available," he says with a shrug.

Once the 16th is USDA certified, Finner and Morris hope it can reach out to local schools to teach high schoolers

about agriculture. A chop or two of the pig Finner is cutting today is bound for Paul Morris, the chef at Harvard Union High School in Montpelier.

One of his goals, says Finner, is to show students how much fun old-school butchering can be and make young careers to his aging profession. "It's not every day you can get people excited about cutting meat, which is unfortunate," he says. "It's a new thing to do."

Perhaps by the time the next generation is trained, Vermont Meat Company will be hiring 50.

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Eating on the Edge

At a local food shelf, demand is up
 BY CORIN HIRSCH

A visitor could mistake the inside of 228 North Wisconsin Avenue for a small grocery, albeit one with an eclectic selection. Misting sunlight illuminates shelves neatly stocked with jars of peanut butter, bags of whole rice and pasta, cans of tomatoes, loose tea bags, cans of drinking water, and boxes of bean flakes. A refrigerator holds packages of ladyfinger sprouts and small tubs of Color Greek Vanilla Icing. Vegetables in a heavy corner of the room, cucumbers — mostly men — pickled in vinegar, lemons of ripe blond, even packages of frozen, and more from the shelves and put them in bags.

No cash changes hands here, though, and, despite the cheerful line grocers walk, the mood is somber. More than 12,000 people walked through the door of the Chittenden Emergency Food Shelf last year, and that number just keeps growing.

Some of the same pressures that force new waves of people to visit this emergency food — soaring fuel prices, unemployment, natural disaster and high food costs — are also putting the crunch on the array of options, items and donors that scramble to arrive daily.

On a recent Thursday morning at the food shelf, the busiest section holds poppyseed muffins, cupcakes and cakes — they disappear almost as fast as volunteers can put them out. Largely empty are the

produce shelves, where weary pickers are scarce and have ditched their earlier in the week to a box of loose green lettuce leaves, a handful of turnips and some battered bell peppers. The only plentiful items are green onions that could serve as doormats.

"That shelf isn't 'offer one of the many volunteers who will spend something and offering help. Mondays are the best days to come, she adds — at the beginning of the week, the produce lines and the meat freezer are better stocked. Today, the few frozen chickens to the freezer go largely ignored.

June, a petite blond woman who arrives with a focused look, dreads just the chicken but ponders the behinds before placing one in her bag. She looks stricken when a visitor tries to talk to her. "I'm startled to be here. I'm college educated," she says. An out-of-work single mom with one young child, Jane began using the food shelf last fall as her bills and challenges mounted.

The shelves is just one of many unfamiliar places she's picked up here — like events at another — that are donated by local grocery stores, the Vermont Foodbank, farms, and private individuals and businesses. In the last year, those donations have been dwindling, though — Tropical Storm Irene no touched the interstate farms, for instance, that their

donations are down by more than half. Food-shelf warehouse manager Bill Donnan has noticed that, two holiday seasons ago, donations of food were more varied. This year, he says, "We had pallets and pallets of canned corn, canned food coming out of our ears."

Donations of staples such as peanut butter and cans of tuna fish, foods "high in protein with some value," have fallen, says Judy Starnes, the Vermont Foodbank's director of communications. So the Foodbank is buying more of those staples — sometimes at staggering prices — to augment the U.S. Department of Agriculture funds on which the nonprofit relies. Those purchases are one reason why the Foodbank will increase its food budget by 30 percent this year. "It's more typical [yearly] increase might be 10 to 12 percent," Starnes says.

Food prices are based on a complicated web of factors. For instance, last year, peanut butter cost the Foodbank \$13.94 per case. Since then, peanut production has increased due to the drought in Texas and farmers turning their efforts to more lucrative cotton crops, so the price is up. The Foodbank paid \$33.99 per case for its

More food after the classified section. PAGE 43

FEBRUARY 1-8, 2012

command

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Abstract

Benefits & Risks

Availability

Methodology

music

INTERESTS

Saturday February 4, 7pm, at
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FEB.04 | OUTDOORS Weather or Not

It's hard to clean full-blown cable fever in a winter as balmy as this one, but folks with sub-zero-fest devoted seasonal imaginations can kiss it goodbye at the Green Mountain Club's 15th annual Snowshoe Festival & Winter Party. Weather permitting, outdoor types embrace the white-blinded landscape through sledding, snowshoeing and a snowman-building contest. Snow or no, hikers of all ages and experience levels take in wooded hills and fields through guided nature walks. Dog-sledding demos, a bird-song-glove presentation and an aerial-tracking excursion suggest the activities. At 3 p.m., Dave Day and friends kick a winter party into gear with live Irish tunes. Hot cocoa and shovels are a definite.

SNOWSHOE FESTIVAL & WINTER PARTY

Sunday, February 4, 9-30 a.m.-5 p.m., at Green Mountain Club Visitor Center in Waterbury Center \$6/13 (free for kids under 12). Proceeds support GMC education programs. Info: 244-7081, greenmountainclub.org



FEB.03 | MUSIC



Wandering Soul

The vocals are mostly soft murmurs and the rhythms are spare, but there's no denying the punch behind Meklit Hadero's restrained melodies. It's not just their overtly sensual nature — "I know how you kiss your lovers" she purrs in "It Will Be Quiet" — but their boundless cross-cultural roots. Hadero inflects each song with folk, jazz and Afrobeat traditions that speak to her upbringing as an Ethiopian-born, American-bred singer. Called "an artistic giant in the early stages" by the *San Francisco Chronicle*, Hadero is currently launching a campaign to bring together musicians along the Nile River in multicultural exchanges of sound. Sample songs from her full-length debut, *On a Day Like This*, on Friday.

MEKLIT HADERO

Friday, February 3, 7-10 p.m., at UMF Recital Hall in Burlington. Preperformance talk at 6:30 p.m. \$20-25. Info: 855-4434, www.fairwaves.org

calendar

TUESDAY 6/14/17

At This Point In Time art installation accompanied by the Vermont Symphony Orchestra. Free tickets available at vtsymphony.org. Davis Center 10/11 Burlington, 6 p.m. \$25. 2015 tickets available at vtsymphony.org. 401-226-4444

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education
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EVENT **WOMAN'S GOLF** Events Committee. Golf tournament at the Vermont Golf Club. Free tickets available at www.vt-golf.com. 401-226-4444

festivals
WATERFURY WATER FESTIVAL Call it a "waterfest". The Waterfest is a celebration of the Vermont Water Festival. Free tickets available at www.waterfestvt.com. 401-226-4444

film
WOODSTOCK FILM FESTIVAL Waterfest is a celebration of the Vermont Water Festival. Free tickets available at www.waterfestvt.com. 401-226-4444

food & drink
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entertainment

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etc.

COMMUNITY KIDS SHOP NIGHT See 744-03, p. 16-18

fairs & festivals

WISCONSIN OUTDOOR JOE Joe's Golf every 4th Wednesday, 10 a.m. to 2 p.m. at Deerfield Golf and Country Club. Wisconsin Golf Association, Wisconsin Youth Golf Association, Wisconsin Youth Adventure and other organizations sponsoring an outdoor programming. Free. Info: 278-0305, 803-757-7540; www.wisconsinoutdoorjoe.com

film

ON THE WATERFRONT Historic film depicts a waterfront entrepreneur who was known as "King" of the Gulf of Mexico. Screening on Wednesdays, 7 p.m. at the historic film, 1000 E. 10th St., Free. Info: 803-757-7540; www.wisconsinoutdoorjoe.com

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The Sound and the Fury and the Banjo

Metal Monday rawks Nectar's

BY JOHN FLANAGAN

Prior to a recent Metal Monday at Nectar's, Matt Hagen, one-half of the team that founded the weekly metal and hardcore series, is discussing his very on-metal New Year's Eve with a quizzical bystander.

"I went to Flinch at Madison Square Garden," he says.

Moments later, "Metal" Matt Longo, who has become a patriarch to the local metal scene and is Hagen's color-coordinating partner, enters the room. With his perpetually red beard, glasses and savage mustache braided into a ponytail, Longo, 31, looks like a metalhead. Hagen, also 31 and sported, with his messenger bag, shorter hair and dark scruffy-mustache-mustache-chop combo, does not.

"That's sort of what Metal Monday is all about," says Hagen, regarding both his appearance and the general concept of the weekly series. "Expanding the message of metal."

The boys launched their gothic brunch/dinner in April 2003 when Hagen, a business-minded fellow and devoted listener of Longo's now-defunct WKLV broadcast, "Mind Over Metal," came to Longo with the idea of curating "more than just another night of music." The two embled their event to impart a live-radio-show quality by slating Longo as host and DJ, and Hagen's metal outfit, Netherous Enrity, as house band. Since the series' inception, Queen City crowds have welcomed the weekly onslaught of sledge or doom to bands of varying metal styles have chugged out their fucked-up disc.

But why Monday?

"Because it's the most expendable night," Hagen says, rebutting the suggestion that his event was founded upon alienation alone. Though Friday is no more, Hagen still gets his kicks off under the moniker *Angry Boys*, armed with a guitar and electric drill. He is also the guitarist of decidedly on-metal local indie-rock outfit Lemboy.

The duo books both local and outside talent to pack the room each week, encouraging attendees with free caplugs, mar-



Matt Longo and Matt Hagen

ries — such as the *Evil Dead* series — and unique posters for each event designed by Vermont artist John Tether. The show is free to those 21 and over — \$5 for 18-plus — and every band gets paid.

A bill in early January included a diverse group of face-melters representative of Vermont's many places of death: Mutual Masturbation ("This song is for all the ladies in the house. It's

called, 'You're Just a Whore'"), Knights of Cronus ("We are Knights of Cronus and we are here to blow some shit up") and Ananda ("In this next song, we're the shark, and you're the victim!").

Another band, Mar Swin and Black Helly, confirms it's "a little different fire than the normal Metal Monday." The group, a local favorite of both Longo and Hagen, features, of all things, a banjo

player. During the band's set, the crowd reacts as though watching the *Avett Brothers* open for *Cashmere* Cops.

"I definitely see an overlap between bluegrass and metal," says the banjo player in quotes, Andrew Storms. "It's the same shit."

With Storms' electric clawer filling the room during a rendition of *Bad News* ("Don't Need It," *Ananda* lead singer Ed Dyrlic, dressed head-to-toe in black leather and sporting silver spikes and two sets of hoodlums — one small enough to incorporate a noose — makes his way to the bar for a beer. While Storms accepts all facets of metal, Dyrlic seems to honor no amendments to his outlawed gear.

"All these other people have gone home because they're passing," he later tells the crowd at the onset of *Ananda*'s set. "They were here earlier, then they were metal, but now they're at home, making their kiddie country beds."

Despite their differences, Black Helly and *Ananda* both operate with the aggressive playfulness endemic to the genre. Longo runs Storms' music that *Bluegrass* could the event because it is casual, compared to other "regular" nights around town. Hagen and Longo attribute it to metal's broad spectrum, which allows stylistic variations to manifest.

"We're all fuckin' nerds, man," Longo says. "We just want to be understood."

"And all metal guys are as nice!" Hagen adds.

As the night winds down, Hagen's words are vindicated. A series of determined nodders remains, fists pumping to *Ananda*'s "Metal Never Dies," while Dyrlic recites the rule around his head. The show ends after Dyrlic and his crew tear through their song "Skin" during which a six-person match pit erupts — though it could be described as a five-second bug. ☺

F Metal Monday takes place every week at Nectar's in Allentown. It's on Thursdays, 8 p.m. to 11 p.m. www.metalmonday.com

SOUNDbites

CONTINUED FROM PAGE 35

go-on sale at flycatcher.org this Friday, February 5, at 10 a.m.

Red Signs are debuting a new series called Old Soul this Thursday, February 2. As astute readers may have inferred, the weekly series focuses on, um, old soul music, specifically 1960s- and '70s-era hits from the likes of **SALOMON JARVIS**, **ROBERTY** and **BILLY PRITCHER**. Noted local musicians **ALAN BURNETT**, **AMBER WARDEN**, **ALEX BRODIE** and **CALEB BRODIE** make up the house band and will be joined by different local vocalists each week.

The 2011 winner of the annual Advance Music Singer-Songwriter can test, at **GRANDMA SALES**, is Vermont audiences. In part that's because she's from Flemmings and doesn't really act across the state very often — except on school-air Green Mountain Community in competition, apparently. Anyway, she's Thursday, February 2, local makes a rare Vermont appearance at On the Rise Bakery in Richmond as part of the monthly In the Round at On the Rise songwriters series. It's hosted by **BENEDICT BARNES**.

who was also a finalist in the Advance contest last year. Remember that the brilliant Burlington's **JACOB BLISS**.



By Rachel

Happy trails to **ROBERTY** and **ALAN BURNETT**, also in **FRIDAY**. The spunky house DJ spins her last local gig this Friday, February 3, at 4's Lounge before moving on to the concrete pastures of New York City State of Attack, Allie.

While we're on the subject of EDM, these vascally curators of flow bass music, **HEADPHONES**, present their first major gig of the year

on that date, you can check out the official Extracorporeal go-party on Friday, February 3, at Rusty Nail Bar & Grille in Stowe, featuring live EDM acts **ROBERTY** and **SHANE SHANE**. Interesting note about the former band's dramatic **JACOB BLISS**. He holds the Grammy Book of World Records title of fastest drummer on Earth. True story.

Last but not least, Burlington doesn't see many Ghanaian rappers who count **DAVE CHAMPELLE**, **PIELA BUTT**, **PAUL BERRY**'s **CHUCKLE** and **PAUL** among their greatest influences. Enter **DAVE** the **AMERICAN**, who describes his music as progressive and

intellectually stimulating brand of Pro-African music and hip-hop as an "Africanic loop." Works for us. We'll be at Nectar's this Friday, February 3, with local support from the **UNIVERSITY OF VERMONT**.



Listening In

Once again that week's totally self-indulgent column segment, in which I share a random sampling of what was on my fired cassette CD player if I track paper etc this week.

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Harold
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TUE 4/17 - MICHIGAN
MICHIGAN COLLEGE FOOTBALL
11:00 PM EST / 10:00 PM CST
ON AIR: TONY
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WED 4/18 - MICHIGAN
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FRI.03

Burlington area

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Open 10pm-1am Tues, Fri, Sat
SEASIDE PUB Acoustic with
Shane 8 pm - 1am

SEASIDE WINE CAFE & LOUNGE
Acoustic 8pm-12am, 12-30 pm, Fri

CLUB HYPERHOME The Digger
Return to the 1960s/70s dance
party 10 p.m. - 2

PERFECT 10 Justin Jack 10:30
pm - 1am

WINE & CIDER HOUSE
Acoustic 10pm-12am, 12-30 pm, Fri

CLUB HYPERHOME The Digger
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Return to the 1960s/70s dance
party 10 p.m. - 2

montpelier

THE 100 FEETZERS & PINE
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10:30 pm - 1:30 am, Fri

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They've Got Chops

Whether Dan and Willy Lindauer are lively
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Midstate Flyers, or the 100 Feetzers & Pine, the
Lindauers offer a stripped-down and unadorned
version of their locally high-lonesome country and
bluegrass music, reminiscent of
that there's just something about brotherly music, dance, and cool mountain tunes. This
Saturday, February 4, the boys take the stage at 10:30pm in South Burlington



SAT 04 / THE 100 FEETZERS & PINE (ACOUSTIC)

REVIEW *this*



Citizen Baro, *Carnival*

(JAY'S MUSIC/CO TO DUTCH DOWNLOAD)

Live free, be naked, so says local Americana outfit Citizen Baro. After five years of toiling in local juke joints, the Jersey-based band has transferred its chaotic music to a debut EP, *Carnival*, with surreal lyrics. Living free — clothed or not — is like and funny. But we took certain musical truths to be self-evident. Among them: It's important for a band's players to be located with one another. While there are several nice moments to be found throughout this EP, Citizen Baro too often cut on the side of uncharted disorder, bordering on dapperness.

Take the opening track, "On & On." The boppy, old-country tune begins promisingly enough as a meandering lead guitar line, courtesy of John Gustin, is set to a dusty tune. But as the full band enters behind him, things begin to unravel. The primary output seems to be the tandem of drummer Dustin Seward and bassist Jesse Corcoran, who never quite synchronize, in particular, Seward's drum work is too busy, favoring a quantity of strikes over quality. As a result, he struggles to lock in the beat, which has a trickle-down effect and disrupts from the band's overall performance.

Songwriting credits are given to the band as a whole, though Andrew James is generally the brain man. Lyrically, the group trades in high-minded sociopolitical messages with an activist bent that aligns well with the Occupy movement. Particularly on tracks such

as "On & On," "Rough" and "Imagining Everything," James' delivery is direct and forceful. What he lacks in nuance he makes up for in sincerity, which suits the band's forthright songwriting style. Citizen Baro won't rock your world with professed social commentary. But those of a similar socially conscious mindset should find a lot to latch onto.

While the bulk of the band's material falls in the old-country rubric, Citizen Baro dares (barely) outside the genre's narrow constraints. Traces of jazz, soul and straight-up rock can be heard throughout. That deference to myriad stylistic influences is largely a strength, and suggests a healthy sonic curiosity and will openness to take risks. But those risks don't always pay off. The EP's closing track, "Underground Veterans," is a bare-boned mishmash of jumpy American and hip-hop beats whose only message leaves off urgency in its details. And that's the crux of the problem with the EP.

With freedom comes responsibility. While there is potential on *Carnival*, Citizen Baro do themselves, and their noble message, a disservice by settling for mediocrity. They have talent and, with more attention paid to detail, could overcome those failings. After all, freedom isn't... well, you know.

Citizen Baro play the Monkey House in Waco, TX this Friday, February 3, with This Way and Kinsley Flood.

DAN HOLLES

Alive & Well, *The Rot of the World*

(SELF RELEASED LP)

When I was in seventh grade, I had an argument with my English teacher, Mr. Polley, over a book report that I wrote. I recall it being among the finer works of my adolescent writing career. Mrs. Polley agreed. But she said me no. I. The problem, she said, was that she couldn't parse the handwritten cursive scrawl that was my virtually illegible handwriting. I countered that if it was a writing assignment, I should be judged solely on the quality of my prose, not on what it looked like. Her response: What good is fine writing if no one can read it? She laid me three. Though it took twice as long, I typed every paper thereafter and aced the class. The lesson Presentation counts.

I don't recall Alive & Well being in my seventh-grade English class. But the local metal band seems to have

mastered my hard-learned lesson. Everything about the band's debut album, *The Rot of the World*, screams often literally — that this quartet pays meticulous attention to detail. The result is the most comprehensively expansive local heavy-metal release in years. More than a mere collection of songs, the record is a work of art.

Alive & Well trace their lineage to another local metal band, equally noted for their own attention to particulars, Ikonias. A&W are the brainchild of ex-Ikonias drummer Kevin Savage — who plays guitar in A&W — and front man Jack Zeleny. Together with drummer Urvin Mackney (Rough Francis) and scene vets Matt St. Gelato and T.J. Maynard on guitar and bass, respectively, they form a juggernaut of elegant — yes, elegant — progressive metal fury.

The LP's immaculate packaging suggests the excellence found on both of the heavy-gauge vinyl records within. Kieran Bouckert's eye-popping watercolor cover depicts as much frustration and sadness as does Zeleny's anguished howl on "Starting Fires." And the gaging skill



that writhes from the front cover to the back evokes in visceral a response to give the listener just what he needs: a dose of the vicious yet refined, melodic guitar attack on "Carry You." Mackney's punishing assault throughout reflect the sinister tone of the dual rose and watering a prelude giving the front cover.

You could just listen to *The Rot of the World* — ideally as a good commute, and loud. But from near-vicarious performances to the unconsciously considered cover art, everything about the album suggests it's meant to be experienced. Presentation does indeed count. And with Alive & Well's debut record, it's practically essential.

Alive & Well celebrate the release of *The Rot of the World* at Nectar's Metal Monday this Monday, February 6.

DAN HOLLES

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IF YOUR AN INDEPENDENT ARTIST OR BAND WANTS MUSIC IN THE TOP 100 OF US TOP 100 RELEASES LISTENERS TOP 200 CHARTS MP3 320 K BURLINGTON VT 05401

SATUR & SUN

HONOLULU SOUNDING BALLOONS

Emerson & the Little People
Nashua & the Mole
HONOLULU SOUNDING BALLOONS
LAUNAI: 7 p.m. (10/10/04) 18+
HONOLULU SOUNDING BALLOONS
LAUNAI: 7 p.m. (10/10/04) 18+

JPS PLAN Dave Navarro's
Stardust & the New
HONOLULU SOUNDING BALLOONS
LAUNAI: 7 p.m. (10/10/04) 18+

MEETIN' 2 Tom Doherty's Band
HONOLULU SOUNDING BALLOONS
LAUNAI: 7 p.m. (10/10/04) 18+

ON TAP BAR & GRILL Arto
HONOLULU SOUNDING BALLOONS
LAUNAI: 7 p.m. (10/10/04) 18+

RADIO BEAN Live/Originals
HONOLULU SOUNDING BALLOONS
LAUNAI: 7 p.m. (10/10/04) 18+

RED LAMPS Live/Originals
HONOLULU SOUNDING BALLOONS
LAUNAI: 7 p.m. (10/10/04) 18+

THE GRAY PAPER Live/Originals
HONOLULU SOUNDING BALLOONS
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SATUR & SUNDAY HONOLULU SOUNDING BALLOONS

Eastern (Rock) Bloc

Not unlike Edison Best Bros., DeVotchKa or genre darlings Dogwood, the **HONOLULU SOUNDING BALLOONS** filter Eastern European influences through a distinctly Western prism of rock, pop and punk. The band's self-titled debut was a hit and around their native island, so now they're taking the cypress-punk craze on the road, including a stop here Saturday, February 4, at Burlington's cypress-ster bar, Radio Bean.

PAINT DRIVE CO. Live/Originals
HONOLULU SOUNDING BALLOONS
LAUNAI: 7 p.m. (10/10/04) 18+

THE GRAY PAPER Live/Originals
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northern

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Fit to Print

"30/30 Anniversary Print Project," Amy E. Tarrant Gallery

Two of Burlington's most celebrated art institutions, Burlington City Arts and the Flynn Center for the Performing Arts, turn 30 this year. Fittingly, they're celebrating three decades of culture together with a visual-art project that draws on a stellar lineup of more than 30 Vermont artists. Their works are currently on view at the Flynn's Amy E. Tarrant Gallery.

The "30/30 Anniversary Print Project" engaged artists and a handful of nonartist notables — including ice-cream magnates Ben Cohen and Jerry Greenfield, former governor Madeleine Kunin and Flynn executive director John Kitchley — who worked with printmakers Samra Telen, Jennifer Koch and Gregg Blusdel to create limited-edition prints in the BCA Print Studio and Koch's studio.

All the prints in the exhibition are available for sale via silent auction, both online and at the Tarrant Gallery, with proceeds benefiting the youth education scholarship program of the Flynn and BCA.

Since the prints were made especially for the exhibition by artists who were not necessarily versed in the materials and procedures of printmaking, the works exude a unique experimental quality, even as they reflect the often-familiar styles of the artists who made them. Barbara Mintzow's low-relief landscape print transfers her normally colorful watercolor into a subtle, crumbly world of shifting grays. In his piece, Ed Maplerth's signature scratchy pen lines widen with the graphic blockiness of a wood cut. Harry Allen, best known as a cartoonist, created a wood-block illustration of Sen. Bernie Sanders.

The show is mostly light-hearted and about a celebration of process itself — that is, of the way an artist can transcend the limitations of a given medium to create work that engages concept, material and the joy of creation.

In Grace Weaver's monochrom print, a acrobatsmet figure gazes at herself as a hand emerges. One foot langes forward in a descender step, while the other hands in a rubbery curve. The body seems to twist at the torso as the woman draws a comb through her long hair. Weaver writes in her commentary: "For this print, I thought of the tubular bodies of Hindu bronze sculptures, women pinning in form of mirrors in Japanese *okyo-e* prints, and the beady bodies of Popeye's Olive Oyl and contemporary Barbie dolls. I loved learning this print process, which felt more like building a sculpture than making a drawing or painting."

Indeed, many of the contributing artists describe making the prints as an illuminating process that introduced them to new ways of working, and to

THE WORKS EXUDE A UNIQUE EXPERIMENTAL QUALITY, EVEN AS THEY REFLECT THE OFTEN-FAMILIAR STYLES OF THE ARTISTS WHO MADE THEM.

new artists in the community. Painter Alice Murdoch's commentary echoes many of the others: "The project was a lot of fun since I've only done one print in my life... Samra was terrific and so patient. It was refreshing to step outside of my comfort zone and do something entirely different."

That new-found enthusiasm for the medium of printmaking may be a positive side effect of the 30/30 Project that outlasts even the benevolent effect of its fundraising component. BCA executive director Karen Krak notes that the visibility of BCA's printmaking facilities has increased. "It wasn't an original goal but a beautiful outcome," she writes in an email. Krak points to the nearly concurrent appointment of Blusdel as this year's BCA Artist-in-Residence as another reason for an upsurge in interest. "His energy, enthusiasm and talent in



Print by John Anderson

the [printmaking] studio inspired others," she writes. "We have lots of new students and community members as a result."

Exposing an array of artists to new ways of working while fundraising for future efforts fits BCA's mission "to make art accessible to all." In form and function, the project reinforces the intentions of the institutions it celebrates — advancing community building and fostering the creation and exhibition of art in Vermont.

The "30/30 Anniversary Print Proj-

ect" suitably contributes to — and continues — the two institutions' shared worldview of the arts. Here's to the first 30 years, and the promise of many more to come. ☺

AMY BAHN

30/30 Anniversary Print Project: Amy E. Tarrant Gallery, Flynn Center, Burlington. Through February 26. Viewing will continue through the closing reception for the 30th & 31st Anniversary February 19-24 p.m. flynncenter.org. burlingtonarts.org. 3030printproject.com



Here we'll see the only storm to unleash her fury as Bambi is flooding the previous May. It's appropriate, then, that it is set in "Breathless! It Rains," (though February 26, Janet or Nature Spells Her Guts? [Epitaph]), is made from a signed print of one of the floods at SFA, Joan Curtis' paintings, are "Wife" (also pictured, offer a new perspective from an ally damaged by Irene. In other people so calmly indoors as rescued them, Photo by Jack Howell).

Downloaded from <http://ajph.org/> on July 14, 2015

MINIATURE PORTRAY Intricate depictions of cows, sheep and people. Through February 26 at Magnolia 11 east of N. Larch Street in Burlington. July, also info.

LIBRARY OF CONGRESS & MILITARY SLAVERY "Groundbreaking" paintings and photographs by Librarian & artist, John Burchard, depicting the lives of the first free African American soldiers in the Civil War. **ROBERT BRUNELLE JR.** "Cold Snap" paintings on the second floor. Through April 27 at Community College of Wisconsin in Milwaukee. Info: 800-422-5333

"LEGAL COLOR IN WHITE" Works by members of the Vermont Watercolor Society. Through February 10 at Santa Center 6880 Yellow Springs Ave. Info: 603-883-0000

MARTHELL. Paintings Curated by MABA Through
February 24 at Spencer Walcott (Time 9:00) on

NORTHERN VERMONT ARTIST ASSOCIATION:
We have a variety of workshops/lectures. Through
February 28 at Fletcher Free Library in Burlington.
603-249-7777.

PERMANENT Condensed synchrotron x-ray beam line. **IMAGING THE ISLANDS** World's 1st film- and early 20th-century travel photography. The Hugh Mayo Rd. Framing Museum, LHM, is in Boulder, CO. 303-440-1750

Samantha Jones & Christopher Jones (authors) have published by *Myx* February 8 through March 2 at Living/Learning Center (NYC) in Burlington (only \$50-40!).

GRAHAM ENTERTAINMENT: Happy Meal while celebrating a young Muslim girl wearing a McDonald's Happy Meal in case you hate the movie through August 24; **UP IN THE AIR:** Smoke-related words found in movies; **SPINNING:** Taffy bars (July 6); **At Home Museum:** 1974 in Huntington, Ind. [ahm.org](http://www.ahm.org)

THE HUMAN FORM Photographs of the body
Through February 18 at Dakota City Gallery in Green
Junction. 888.777.2696

For more information, visit www.furniture.com. Furniture.com is a leading online furniture retailer, offering a wide selection of furniture and home decor items. Furniture.com is a leading online furniture retailer, offering a wide selection of furniture and home decor items.

WINTER GROUP SHOW Works by 30 Many Foster Center members. **Friday-Sunday, Eric Haggard and Erik Iverson. Through March 2 at the Gallery of Phoenix Parks in Tempe, Tempe, Ariz. Info: 828-703.**

WINTER LANDSCAPES Paintings by Jacki Eyr, Mary Krieger and Tony-Lover. **Through February, at Phoenix Parks in Tempe, Tempe, Ariz. Info: 828-703.**

INK-BUD-OP "Teal and Red" paintings and paper mache works. Through March 15 at Huxley Bakery & Cafe in Burlington. Info: journalshop@outlook.com

ADRIAN WARD, *"Mongopolis of Belonging,"* draws, in starkly etched lines. Through February 29 at the Stone House at Cedar Glen in Montpelier. Info: 333-3454

"EYE OF THE BEHOLDER" Paintings by Anne Swanson, Cindy Smith and Marcia H.W. Through February 4 at City Center in Minneapolis. Info 308.4330.

ELIN HUTCHINGS Drawings and paintings of gods, saints, Montpelier, her cats and the artists.

photographer. www.mattgallagher.com
photography. Through February 18 at Gallery
4, 404 W. Grand St. Minneapolis. Tel: 333-1126

JANEY VAN FLEET "Stargazing" wood made

January 1999 Through February 1999
44 New Orleans Avenue, St. Louis, MO 63105, 314.241.2000

JOHN F. HENDERSON OF THE "Ties and Knots" Dept.
of patterns and by mail color blindfold box.

LAURA DECAPEN & BOB KARDEN Our Town
& Snapshot of I urisings Residents in 2011

LAUREN FULFORD *Agreements and Misagreements*¹
 experiments with a single-line palette. Through
 February 2014 Capital University's Handprint. Info:
capitalproduction.com

MARY HEAL'S BEST YAGGROUCH Work by the Caddy School College prisoners. February 3 through March 31st. Free Rivers. For making Soule or Soule Box. Auction. Info: 245.8000.

NATURAL WONDERS Sculptural assemblages by John Sweeney, mixed media drawings by Mary

Through's March 18 at Wigmore Gallery in New London
ask your agent.

RAY BROWN, from Remondini Italy, introduced painting-like shingle adhesion and medium. The rough-April's 34 Cardinal Heights PEI Visual Center in Rome, PEI, 270-4375.

WEATHERING IT OUT "We're in a variety of ways a rebuilding land, and we're mainly from folks salvaged after storms. JEROME LUMINIS JIM LUND

Available until: "Value Lives Forever," posters and limited paintings. Through February 28 at Studio Place Art's Bar. Info 415-7065

ALL ABOUT TIME Locked in Time: photographs by the 1937-38 chief photographer at the Rudland House. Through February 18 @ Chaffee Art Center's Rudland info: 975-0356.

EXHIBIT 10 The Art of Tapestry: Contemporary handwoven tapestries. Through February 28 at Jackson Gallery, Two Hat Theater in Phoenix only. 602.543.1430

THYNNING AND OBJECT IN RECENT AFRICAN ART A lecture on the African object and how it has changed and is reflecting the environment. Inaugural

CALL TO ARTISTS

CALL TO PHOTOGRAPHERS

Nightlife! A photographic exhibit at the Corner Room Gallery. Deadline: March 21. Joan.Lee@sprucepeakarts.org

CALL TO PHOTOGRAPHERS

Specializing in the natural world of your immediate area and some photography where the elements of life are often found, pop art, abstract and conceptual art. Deadline: February 12. Joan.Lee@sprucepeakarts.org

CALL TO WRITERS

Call to writers! A contest offering a day for contemporary artists to create works to be shown in an open application art. Deadline: February 12. To apply visit www.sprucepeakarts.org

CALLING HOME CRAFTERS

The Green City Craft Bazaar is now looking for artists for its first show. Find out more exclusively online www.sprucepeakarts.org

WAVE 5 ON PAPER - A PUBLIC ART PROJECT

Find out more. Deadline: February 20. In celebration

of 50 years anniversary the Spruce Center at Dorchester College is seeking artists to create, exhibit art projects that will inspire, benefit the community. In public spaces throughout the Upper Valley in July 2011. Artists can propose a sculpture or mural or a 3D object to create materials costs. Download application at www.sprucepeakarts.org

JOHN'S ARTIST

ANNUAL. The Spruce Art Center is looking for artists to exhibit in its upcoming exhibition for the year. Deadline: March 20. Info: info@sprucepeakarts.org

POWRIE CITY ROAD CALL FOR ARTISTS

POWRIE Planning Council is looking for artists to create art for its new art. Call for artists. Deadline: February 12. To apply visit www.sprucepeakarts.org

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SHAPING PAPER

SHAPING PAPER. Call for artists. A contest offering a day for contemporary artists to create works to be shown in an open application art. Deadline: February 12. To apply visit www.sprucepeakarts.org

SUBMIT TO READING ROOM

Copyright. A contest offering a day for contemporary artists to create works to be shown in an open application art. Deadline: February 12. To apply visit www.sprucepeakarts.org

VENUE ARTIST SPACE

GRAND. The Spruce Art Center is looking for artists to exhibit in its upcoming exhibition for the year. Deadline: March 20. Info: info@sprucepeakarts.org

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SPRUCE PEAK PERFORMING ARTS CENTER 122 Bourgeois Dr. | Snow, VT

**Tickets
On Sale Now!**

**Box Office:
802.760.4634
SprucePeakArts.org**

FRI 2/10 • 8 PM

THE STRADIVARI QUARTET

A DECLARATION OF LOVE TO MUSIC!

SAT 2/11 • 8 PM

SOUTHSIDE JOHNNY & THE ASBURY JUKES

The point!

SAT 2/11 • 8 PM

TURTLE ISLAND STRING QUARTET

HAVE YOU EVER SEEN
THE MUSIC OF JIM HENSON?

UPCOMING EVENTS:

2/24: SUZANNE VEGA

2/25: BLACKBERRY SMOKE

2/28: CELTIC CROSSROADS

**Box Office: 802.760.4634
SprucePeakArts.org**

The Spruce Peak Performing Arts Center is a 501(c)(3) not-for-profit arts organization dedicated and committed to enhancing, educating and engaging our diverse communities in Snow and beyond.

SEVEN DAYS blurt STAFF BLOG

The water cooler just got wetter.

SEVENDAYSVT.COM/BLURT



We ♥ Local Food
Carrot Roasting Competition
February 4-12

Join the foodie community and compete for the title of "Best Carrot Market" in the state. Prizes include a \$100 gift certificate to the local food market.



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Your Community-Owned Grocery Store

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We welcome all! Call 802.249.1000 for more information.



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Larger Selection of Men's & Women's Sneakers
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Colors styles are subject to change.



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"Lynx Road Race"



SALE \$65.00
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Men's Sneakers
"Nagasaki Endurance Club"



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Reg. \$100.00
Men's Sneakers
"Nagasaki Endurance Club"



SALE \$54.99
Reg. \$109.98
Men's Sneakers
"Warrior Edge"



SALE \$69.99
Reg. \$139.98
Men's Sneakers
"Nagasaki"



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Reg. \$139.98
Men's Sneakers
"Nagasaki"



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Men's Sneakers
"Nagasaki"



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Men's Sneakers
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While supplies last. Some products may vary slightly from photos. Prices may vary.

CENTRAL TO YOUR NEW LIFE



"The team was just as great as the last time. This is to everyone!"

Almost three years ago CVMC celebrated with Scott, one of our Hospitalists, and Laura Nelson, his wife, on their first home. What a wonderful surprise

to walk into the room and find that very young man cradling his newborn brother, Asa James Nelson. Tall and sweet and oozing with words on express, Wyatt is a very confident big brother and quite the ham in front of a camera! He introduced us to little Asa who arrived on January 22 and weighed 10 1/2 lbs. He is 20 inches long and beautiful — guaranteed to meet the standard set by his big brother. We were absolutely captivated by these two beautiful children — and it appears that mom and dad are too! CVMC congratulates and again celebrates this happy family. It is wonderful to watch the CVMC family grow. The Nelsons live in Burlington. We wish them all the best!



Lisa A. Taylor, MD, OB-GYN



Kristin Hammond, RN, OB Nurse



Margaret A. Lindsay, MD, Pediatrician



Brian Smith, RN, CMC, MDC, Director, Consultant



Central Vermont Medical Center

Central To Your Well Being / www.cvmc.org

Central Vermont Women's Health - 371-5861, Call 371-4672 to schedule a tour of our Garden Path Birthing Center



Suzanne Dollois is
new to find a young photographer these

days who shoots on real film. Suzanne Dollois, who graduated from the California Institute of the Arts in 2008, works primarily in 35mm film on the old Nikon FM2 she inherited from her grandfather in high school in Montgomery, Vt. Dollois documents her environment, focusing on architecture, modes of transportation, and environmental. She uses the resulting photographs to construct broadcast collages, often full of named juxtapositions, such as the crowded and dusty interior of a dairy barn formed by a fringe of fresh green vines. Her show "Assembled Landscapes" is at Brickels Gallery in Burlington through February 28. Pictured: "Raven Doorway"

NORTHERNY SHOWS #118

performed

THE NEW AMERICAN ART AT EASTBURY COLLEGE
HIGHLIGHTS FROM THE 400th ANNIVERSARY OF ART
More than 100 years of artistic achievement, from the early days of the first settlers, through the years of the American Revolution and the 19th century, to the present day, the art of the American people is a rich and varied one. This exhibition is a celebration of the art of the American people, from the early days of the first settlers, through the years of the American Revolution and the 19th century, to the present day.

VENUE GALLERY 1000 Main St. Chaffee, Green
Chaffee and 1000 Main St. THE HALLS OF THE
SAND CONTRACTS IN WINTER: February 10

Burlington area artists plus audio recordings and
and 1000 Main St. **EDITH CALHOUN FORD**, A
retired artist, through February 12 at Art Gallery
and Art Center in Lebanon. Info: 603-444-350

northern

WINTER 2010 "The 19th Century: America in
the 19th Century" paintings depicting scenes of
daily life in the 19th century. Through February 12 at Gallery
and Art Center in Lebanon. Info: 603-444-350

WINTER HIGHLIGHTS EXHIBITION Paintings, sculpture, photography and mixed-media works by member
artists. Through February 12 at Eastbury College
Art Center in Montpelier. Info: 802-960-1000

'Interpreting the Trail'

There's no doubt about it: Vermonters love the Long Trail. The 272-mile trek, which runs up the spine of the Green Mountains from the Massachusetts to the Canadian border, is the oldest long-distance trail in the country. It's such a fixture in the state's culture, there's even a brewing company named after it. Now, in a show called "Interpreting the Trail," sponsored by Long Trail Brewing Co. and the Green Mountain Club, there are also backpackers' boards, bottle-cap clocks, paintings, posters and photographs devoted to the non-touring path. Artists such as Katherine Monteverde, Barbara Eberhard and Terry Zipsper offer their take through February 29 of Burlington's Frog Hollow Pictured: "Long Trail" by Kevin Baile.



Interpreting the Trail An exhibit celebrating Vermont's Long Trail



LONG TRAIL
Opening Reception
Friday, February 3 from 5-8pm

FROG HOLLOW
15 Church Street, Burlington 802-963-6450
www.frog Hollow.org
This exhibit created
in partnership with
The Green Mountain
Club and



LEARNING TO TRUST BIRTH



With Dr. Matt Rushford
Pediatric Chiropractor

Fear of childbirth is a learned phenomenon and it can be unlearned. Explore the miraculous anatomy and physiology of pregnancy and childbirth and the potential of the birth process to empower, heal, and transform.

Saturday, February 4th
3:30-6pm

To Register:
Call 802-860-3336
or Email:

healthyspine@comcast.net



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is our correct
web address.

WE APOLOGIZE FOR
THE MISPRINT IN
LAST WEEK'S AD.



Support a woman making
the transition from prison
back into the community.



The influence of a mentor can profoundly affect a woman's ability to be successful as she works to rebuild her life.

If you are a good listener, have an open mind and want to be a friend, we invite you to contact us to find out more about serving as a volunteer mentor.



Call Pam at (802) 846-7164

Mentor training begins

February 8, 2012, 5:30—7:30 p.m.

www.mercyconnections.org



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Help support our

local food banks

by bringing a non-perishable donation
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Items in demand: canned fruit, fruit juices, jams
and condiments, soap and shampoo

This offer is available February 1-29, 2012.
Excludes Limited Edition and One Of A Kind pieces.
Special orders and discounts cannot be combined.

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Valentine's Day with

**KATE
DAVIS** jazz

DAVIS IS A COMPULSIVE PLAYER
WITH GREAT RANGE AND INCREDIBLE
TECHNIQUE FOR SOMEONE SO YOUNG...
DAVIS IS A MARVEL, TRULY A ONCE-IN-
A-LIFETIME PLAYER AND TRADER.

—HERALD TRIBUNE

Twenty-year-old jazz vocalist and pianist Kate Davis has the kind of voice that makes you
scream. As vivid as most music from her years, she captures the expressive interpretations
of the jazz divas of the 1940s and 50s. She was named as NEA "youngJAZZ" Silver winner
accumulated four Downbeat Magazine Student Awards, was twice invited to the Tribeca
Summer Jazz Colony, was bassist in the Grammy Jazz Ensemble, and was selected as a
President of Scholar of the Arts. Her first-rate band of talented jazz artists provides a swinging
and sophisticated sound. Perfect, romantic, classic jazz for Valentine's Day: close your eyes
and enjoy in the Café Carlyle, 1995



SATURDAY, FEBRUARY 11, 7:30 PM
UVM BOTANICAL HALL

(\$38 adult) | (\$23 advance student)

To order tickets or learn more about our events, please visit

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EDGEVTCOM

TED BALL



IT'S PRETTY IRONIC THAT ONE OF THE FEW AMERICAN CITIZENS ON MY MAIL STANLEY CUP CHAMP BOSTON BRUINS REFUSED TO ATTEND A PHOTO-OP WITH PRESIDENT OBAMA AT THE WHITE HOUSE RECENTLY.



FROM THE LOOKS OF IT, STELLAR
GO-KARTER & TOWN SMYTHE,
TROPHY WINNER TIM THOMPSON
IS A ~~GO-KART~~ TOTALER!

How does Jimmy feel about all them foreigners on his team takin' blue collar jobs from red-blooded Americans?



1. HAM 13.



IN AN ALTERNATIVE UNIVERSE, RIGHT-WING REPUBLICANS ATTACK EACH OTHER FOR ANTISOCIAL, UNBROTHERLY CAPITALISM, OVER EATING AGAINST THE HUNGRING CLASS.



LULU EIGHTEEN

CORRECTIVE HANDS



THIS MODERN WORLD

by TOM TOMCABCA

WILEY JOURNALISTS HAVE NOT BEEN ASKED TO SIGN A PLEDGE OF MORALITY, AND THE NEW YORK TIMES HAS NOT ASKED THEM TO SIGN A PLEDGE OF MORALITY. THE NEW YORK TIMES HAS NOT ASKED THEM TO SIGN A PLEDGE OF MORALITY.

RECEIVED BY THE WFOC NEW YORK DATED THE



END OF SECOND SUPPLEMENT. SHOULD PROCEED TO
PAGE 2 OF 2.

ALL INFO TRAIL: JUST BROWSE, who could
NOT BE NOT LAG, connecting to be THROUGH
NOT IF NO CONNECTIONS WITH A TOP SET ARE

— 100 —

NAME: J. Edgar Hoover, Director of the Federal Bureau of Investigation (FBI)



"Classic" Billie Cockroach

HENRY GUSTAVSON



RED MEAT

polymer, puffs of dirt

From the same line of
MAX CANNON



THEY SAY SO © 2012

DEAR TONY,
WOULD A WIFE SIGN OFF ON
MARRIAGE IN A RELATIONSHIP
BEFORE THEY START MARRIAGE COUNSEL
AND TAKE THE WIFE HOME ALONE
OVER TIME?

一、政治的参与和表达



I'M OFTEN THOUGHT AS A
FOSTER SON FOR GATEWAY
JUNIOR HIGH, DUE DATE.



AND EVEN IF YOU DID HAVE MORE MONEY AS A GUY OUT, WHY WOULD YOU WANT TO DATE SOMEONE WHO CAN DISBELIEVE YOU BASED ON YOUR BANK ACCOUNT?



WELL PUT
SIR RICHARD,
POOR CAN'T
PUT HANDED



ALSO IF YOU DISCUSS
ME, I'M OUT TO A PARTY
IN HONOR FOR MY NEW
JERRY WHEELING AGENT
REWARD MY SPACE AGENT



50 STINYSĖPUKŲ

⑦ TIANJISEPUKU@HOTMAIL.COM

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MORE FUN! STRAIGHT DOPE (P.22) NEWS QUIZ & FREE WILL ASTROLOGY (P.7)

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www.americanair.com

MY LITTLE BRONIES



RECEIVED 25. 2. 2002

MISSISSIPPI

The first panel shows two people at a table; one asks, "Do you know how to spell Mississippi?". The second panel shows a man pointing up while saying "Yes!" and another person responding "No!". The third panel shows a long speech bubble containing the word "Mississippi" spelled out letter by letter: "M-i-s-s-i-s-s-i-s-s-i-s-s-i". The fourth panel shows three people looking at the end of the word, which has been truncated to "-X-Y-Z!!".

JANUARY 24, 1962

NO SNOW



TIRE HOLL



Keywords: child sexual abuse; disclosure; disclosure strategies

with a subjectivity

1998年12月

University of Illinois at Chicago

[illegible]

SINGLE? TAKEN? NOT SURE?

JOIN US FOR A NIGHT OF FUN AND FLIRTING...

TAKEN
or not looking.



HOW IT WORKS

Wear one of the Stop Light colors to indicate your relationship status.

Or just "necessarize" with the appropriate color. Seven Days will have items to help show your "colors" as well.

USE CAUTION
(it's complicated),
but still open to
advances...



SINGLE
and looking
for love!



SEVEN DAYS PERSONALS

PRESENTS A

STOP LIGHT PARTY

SAT. FEB. 18

HIGHER GROUND
SHOWCASE LOUNGE

8 p.m. 'til the lights go out...

Top Hat Entertainment will be
spinning tunes all night long.

Come early to avoid
"traffic" at the door!

SEVEN DAYS PERSONALS

For relationships, dates, flirts and I-spy's:
sevendaystv.com/personals



WOMEN looking MEN

SEEK AFFECTIONLESS SEXING FUN

Am looking for a guy for someone who really gets what it's all about. I'm a very fun-loving, confident girl who is the #1 choice. SevenDaysTV@7.com #103291

TELL, ENJOY MYSELF

I'd describe myself seriously looking for the whole process. Looking to be caring and committed but being my independence. SixSix@44.com

HILL

Looking to open a personal website here. I am a professional who works hard and enjoys my life. I'm really into it. I'm looking for a guy who is fun and a little bit of a challenge. I'm looking for someone who is fun and a little bit of a challenge. SevenDaysTV@7.com

WHAT CAN YOU DO FOR ME?

Am looking for a guy who is fun and a little bit of a challenge. I'm looking for someone who is fun and a little bit of a challenge. I'm looking for someone who is fun and a little bit of a challenge. SevenDaysTV@7.com

THIRTY-THREE

Am looking for a guy who is fun and a little bit of a challenge. I'm looking for someone who is fun and a little bit of a challenge. I'm looking for someone who is fun and a little bit of a challenge. SevenDaysTV@7.com

FOR GIVING FRIENDS

Am looking for a guy who is fun and a little bit of a challenge. I'm looking for someone who is fun and a little bit of a challenge. I'm looking for someone who is fun and a little bit of a challenge. SevenDaysTV@7.com

LOOKING LATE

Am looking for a guy who is fun and a little bit of a challenge. I'm looking for someone who is fun and a little bit of a challenge. I'm looking for someone who is fun and a little bit of a challenge. SevenDaysTV@7.com

HE YOU (TALK)

Am looking for a guy who is fun and a little bit of a challenge. I'm looking for someone who is fun and a little bit of a challenge. I'm looking for someone who is fun and a little bit of a challenge. SevenDaysTV@7.com

WOULDN'T YOU LIKE TO ME

Am looking for a guy who is fun and a little bit of a challenge. I'm looking for someone who is fun and a little bit of a challenge. I'm looking for someone who is fun and a little bit of a challenge. SevenDaysTV@7.com

HAPPY GIRL SEEKING

Am looking for a guy who is fun and a little bit of a challenge. I'm looking for someone who is fun and a little bit of a challenge. I'm looking for someone who is fun and a little bit of a challenge. SevenDaysTV@7.com

CURIOUS?

You read Seven Days, you already have at least one thing in common!

All the action is online. Browse more than 1600 local singles with profiles including photos, voice messages, habits, desires, views and more.

It's free to place your own profile online. Don't worry, you'll be in good company.

See photos of the person online.

IMPORTANT NOTE

We regret to inform users that the phone system for the personals site will be disconnected February 1. Please visit sevendaystv.com/personals to view and respond to profiles. We apologize for the inconvenience.

be interested that's actual healthy and independent. I'm looking for a guy who is fun and a little bit of a challenge. I'm looking for someone who is fun and a little bit of a challenge. SevenDaysTV@7.com

WOMEN looking WOMEN

SALARY ON MY OWN

Am looking for a guy who is fun and a little bit of a challenge. I'm looking for someone who is fun and a little bit of a challenge. I'm looking for someone who is fun and a little bit of a challenge. SevenDaysTV@7.com

LOOKING FOR LOVE

Am looking for a guy who is fun and a little bit of a challenge. I'm looking for someone who is fun and a little bit of a challenge. I'm looking for someone who is fun and a little bit of a challenge. SevenDaysTV@7.com

CALIFORNIA-BASED TURNOUT

Am looking for a guy who is fun and a little bit of a challenge. I'm looking for someone who is fun and a little bit of a challenge. I'm looking for someone who is fun and a little bit of a challenge. SevenDaysTV@7.com

GETTING LATE

Am looking for a guy who is fun and a little bit of a challenge. I'm looking for someone who is fun and a little bit of a challenge. I'm looking for someone who is fun and a little bit of a challenge. SevenDaysTV@7.com

LOOKING FOR YOU

Am looking for a guy who is fun and a little bit of a challenge. I'm looking for someone who is fun and a little bit of a challenge. I'm looking for someone who is fun and a little bit of a challenge. SevenDaysTV@7.com

HURT LOVE LEAVING ME

Am looking for a guy who is fun and a little bit of a challenge. I'm looking for someone who is fun and a little bit of a challenge. I'm looking for someone who is fun and a little bit of a challenge. SevenDaysTV@7.com

OUTDOOR SPORTS

Am looking for a guy who is fun and a little bit of a challenge. I'm looking for someone who is fun and a little bit of a challenge. I'm looking for someone who is fun and a little bit of a challenge. SevenDaysTV@7.com

PERFECT LADY

Am looking for a guy who is fun and a little bit of a challenge. I'm looking for someone who is fun and a little bit of a challenge. I'm looking for someone who is fun and a little bit of a challenge. SevenDaysTV@7.com

MEN looking WOMEN

LAST-BEST (NATIVE) INDIVIDUAL

Am looking for a guy who is fun and a little bit of a challenge. I'm looking for someone who is fun and a little bit of a challenge. I'm looking for someone who is fun and a little bit of a challenge. SevenDaysTV@7.com

MADE IN VERMONT

Am looking for a guy who is fun and a little bit of a challenge. I'm looking for someone who is fun and a little bit of a challenge. I'm looking for someone who is fun and a little bit of a challenge. SevenDaysTV@7.com

YOUR LIPS FOR A GUY

Am looking for a guy who is fun and a little bit of a challenge. I'm looking for someone who is fun and a little bit of a challenge. I'm looking for someone who is fun and a little bit of a challenge. SevenDaysTV@7.com

REACHING A FEEL

Am looking for a guy who is fun and a little bit of a challenge. I'm looking for someone who is fun and a little bit of a challenge. I'm looking for someone who is fun and a little bit of a challenge. SevenDaysTV@7.com

PROFILE OF THE WEEK:

MEN looking WOMEN

COMIC NERD SEEKS SAME

Okay you don't have to be into comic books, but you should have a fantasy orientation [wink]. I want a woman who appreciates a sack sense of humor and wants a man with a sense of humor and a good heart. I've been through a lot and I understand you have a story to tell. Too late, I'm back to back. SevenDaysTV@7.com

FROM HIS ONLINE PROFILE: "There's this guy that I would love my whole life. He's a really nice guy and I would love to be with him for the rest of my life."

ADVENTUROUS/ACTIVE FT CHESE

Am looking for a guy who is fun and a little bit of a challenge. I'm looking for someone who is fun and a little bit of a challenge. I'm looking for someone who is fun and a little bit of a challenge. SevenDaysTV@7.com

THAT COULD YOU HAVE

Am looking for a guy who is fun and a little bit of a challenge. I'm looking for someone who is fun and a little bit of a challenge. I'm looking for someone who is fun and a little bit of a challenge. SevenDaysTV@7.com

GAY/LESBIAN/BI/TRANSGENDER

Am looking for a guy who is fun and a little bit of a challenge. I'm looking for someone who is fun and a little bit of a challenge. I'm looking for someone who is fun and a little bit of a challenge. SevenDaysTV@7.com

CLASSIC REMAINS/VERMONT

Am looking for a guy who is fun and a little bit of a challenge. I'm looking for someone who is fun and a little bit of a challenge. I'm looking for someone who is fun and a little bit of a challenge. SevenDaysTV@7.com

SMILE!

Am looking for a guy who is fun and a little bit of a challenge. I'm looking for someone who is fun and a little bit of a challenge. I'm looking for someone who is fun and a little bit of a challenge. SevenDaysTV@7.com

Am looking for a guy who is fun and a little bit of a challenge. I'm looking for someone who is fun and a little bit of a challenge. I'm looking for someone who is fun and a little bit of a challenge. SevenDaysTV@7.com

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Am looking for a guy who is fun and a little bit of a challenge. I'm looking for someone who is fun and a little bit of a challenge. I'm looking for someone who is fun and a little bit of a challenge. SevenDaysTV@7.com



The Long Wool Coat.

Berrie is a natural blonde from Norway, studying Art History in Paris. She is wearing the Unisex Long Wool Coat.

Retail Locations

545 Cherry St.
(Right off Church St.
Near Sam & Jerry's)
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